

THE CONTEMPORARY AMERICAN DRAWING

What strikes us looking at a large American city is the juxtaposition of Greek temples, Elizabethan houses, sky scrapers, or other ultra modern buildings. (so incongruous that it makes a style, or at least an atmosphere, all its own.)

We have the same feeling looking at the samples of American drawings.

There is an art which is the Old World's one transplanted and in front of which we are surprised not to find our elements: Expressionism with an academical foundation of Albert or Levine and to leave apart pure academism and simplicity the surrealism of d'Auliker or Dorothea Tanning^{who} have their equivalent on this side of the Atlantic.

Ratner implants Picasso; Davis implants Leger (which is seriously flattened by his voyage) Koppe implants Giacometti. Those products of importation have difficulties to acclimate themselves; as always when creation does not take his titles - with all that means of uncontrollable flashing - it is the test, sometimes an exquisite test, as to who will take over; the tendencies are at a diligent elegance, a nice composition that is the common point between the realism and the soft pastels of Ben Shahn and the "cartoons" of Steinberg or Calder.

If European tradition is relatively poorly adapted to the New World, isn't it because it does not suit the essential reality which has to be found in those horizons with no end, those spaces with no limit? Because this reality has no common measure known, only an art rejecting all traditions could translate it. It is foreseen in Feininger that he stops at the border of freedom, like Moses at sight of the promised land. With deKooning too (he has left it off). It starts to be seen expanded in Tobey in Still and Rotko (not represented here) is Corbett, Francis, ~~El~~luhm (absent too), his breath airs a vision who at first sight seems to be a realist - like Tam. The dream of this art is to create a lyric ray which would not be conditioned by the frontier of a frame (not composed in it) transcending it, showing the open life without any of the forms who does

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UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

December 11, 1954

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

A reply to yours of December 9. Selections: I am withdrawing the titles on your list with the exception (temporarily) of GRAY SEA of Columbus. I am also asking for their SHIP, SEA AND SKY FORMS, since it is on the color plate list. SAILBOAT IN HARBOR is unavailable, they do not own CASCO BAY under that title so I did not want to cut down to one and that obviously for color.

I also cut out another Phillips, ADRINDOCKS #73.

We have a problem re: Goodwin's LOWER MANHATTAN and Alfred Barr wants it for a Paris show and for the same reason there will be nothing from the MMA. I have of course yielded to Goodwin's request, but I have asked if we could have this and the Museums LOWER MANHATTAN by October, so that they could be in the catalogue. Otherwise, there can be a Goodwin substitution. Can you give me the name of his painting, a city plus a sun, somewhat like the Whitney's.

I am adding the Whitneys' and would like to add a schooner of Dorothy Norman's. If however, you think this repetitious, give me another Norman choice. The need is a title and a photograph from this collection.

Note substitution of McKinley Helms' 1910 painting.

Will you send a list for the catalogue of the drawings and etchings plus about four photographs. The Brooklyn Bridge, perhaps, perhaps, but not the Woolworth Building. Vary the choices for the MMA and ICA catalogues.

I enclose an amended list which we had best now consider firm.

Now for color plates. I shall go right ahead although if Pantheon uses them it may cost them. We cannot promise to give them everything given us, notably a couple of plates which we will probably need from Raymond and Raymond.

I have written for and will probably get:

1. Ships, Sea and Sky Forms, Columbus
2. Marin Island, Philadelphia Museum
3. Maine Islands, Phillips
4. Headed for Boston, Storm over Toas, Circus Forms, Raymond and Raymond.

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EXCELSIOR SAVINGS BANK

CHARTERED 1889

BRANCH OFFICE
1208 SECOND AVENUE
CORNER 86TH STREET
NEW YORK 21, N. Y.

221 WEST FIFTY-SEVENTH STREET, JUST EAST OF BROADWAY
NEW YORK 19, N.Y.

CIRCLE 7-6400

December 20, 1954

32 East 51 Street Corp.
32 East 51 St.
New York 22, N.Y.

Att: Mrs. Edith G. Halport

32 East 51 St. - B&M 1522

Gentlemen:

Pursuant to the terms of the mortgage held by this Bank covering the property listed above, demand is hereby made that the taxes due October 1, 1954, being the first-half 1954/55 tax, be paid and receipted bill showing such payment presented to us.

Very truly yours,

J. Treacy Farley
J. Treacy Farley
Vice President

JTF:avm

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ARTS

DIGEST 116 East 59th Street, New York 22, N. Y. Plaza 9-7621

Established 1926

Jonathan Marshall
Publisher

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December 27, 1954

Mrs. Edith Halpert
Downtown Gallery
32 East Fifty-first Street
New York, New York

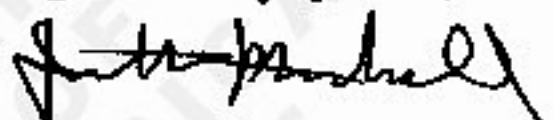
Dear Mrs. Halpert:

In regard to our telephone conversation before you went away, I am afraid that we will not be able to use the Ben Shahn pictures for our cover. At the time I indicated to you that we had a tentative commitment, and this has been confirmed.

I am enclosing a copy of the Shahn advertisement which appeared in the NEW YORK TIMES a few weeks ago.

I hope that you had a good vacation and wish you a very happy new year. Looking forward to seeing you soon,

Sincerely yours,



Jonathan Marshall
Publisher

JM: MJ
Enclosure

THE UNIVERSITY OF GEORGIA
GEORGIA MUSEUM OF ART
ATHENS, GEORGIA

December 7, 1954

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York City, N.Y.

Dear Edith:

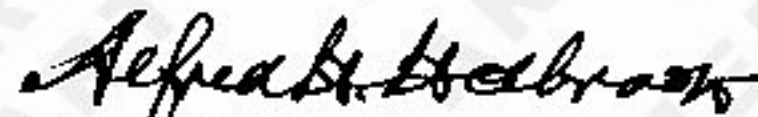
I enclose check for \$25 for the Charles Sheeler Catalogue with Serigraph, and thank you for the opportunity. I will await with interest its arrival.

You may not have heard that celebrated my marriage to Mrs. Katie Early, last Friday, December 3. We fixed the date because it was her birthday, but she did not disclose to me which birthday it was. She is the widow of the former President of Tennessee Tech, and is the mother of two married sons, one of them has two children.

You will see that I am trying to keep you up to date on all the important news in Georgia.

With the best of good wishes to you for a happy Christmas Season, I am,

Cordially yours,



Alfred H. Holbrook
Director
Georgia Museum of Art

P.S. This letter delayed because I was off on a honeymoon trip.

AHH:md

A.H.B.

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THE NEWARK MUSEUM

NEWARK 1, NEW JERSEY



FRANKLIN CONKLIN, JR., President
PAUL B. SOMMER, Vice-President
MRS. JOHN R. HARDIN, Vice-President
MRS. GEORGE BAKER, Vice-President
AUGUSTUS C. STUDEA, JR., Treasurer
KATHERINE COFFEY, Secretary and Director
MRS. MILDRED BAKER, Asst. Secretary and Assoc. Director

TELEPHONE MITCHELL 2-0011

December 14, 1954

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Mrs. Edith Halpert
Downtown Galleries
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I have looked up the matter of the works by Ben Shahn in the Newark Museum, and I find that we own four watercolors. The first, which is I imagine the one you referred to, is "Shore Party", dated 1931, and purchased from you in 1933. The other three are:

"Little Church" which we received in 1937
"Girl in Blue" which we received in 1940
"Don Quixote" which we received in 1940

None of these are dated except "Don Quixote", which was painted in 1930. We have a photograph made only of "Little Church".

I hope that this information is satisfactory. Please let us know which, if any, you may want for your January exhibition. We would be very happy to cooperate in any way possible.

Very truly yours

William H. Gerds, Jr.

William H. Gerds, Jr.
Department of Paintings
and Sculpture

OK NB
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sketch for
all 3
C. 1930
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NB

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December 7, 1954

Mr. Benjamin Eisner
Merchandise Manager
The Galleries
Neiman-Marcus
Dallas 1, Texas

Dear Mr. Eisner:

I have just returned from Boston and found your note.

It will be entirely satisfactory to have the O'Keeffe "Brooklyn Bridge" retained by you until a final decision is made by the bank.

Sincerely yours

EGH:1

MRS. RAFAEL NAVAS

316 East Sixty-sixth Street, New York 21, N. Y.

Dear Edith:

Thank you for your prompt reply
as to present costs of certain works of
art. I am amazed at the high figures
I am receiving. I hope that Wichita
will be impressed by my foresighted-
ness" (likely will complain over
additional insurance premiums)
I should like to investigate the
stepped-up Ambassador in the near
future. Will you lunch with me?

Sincerely,
Elizabeth

December 4
1954

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purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

December 23, 1954

Mr. Edgar G. Schenck, Director
Albright Art Gallery
Buffalo, New York

Dear Edgar:

I have just returned from a vacation and learned
the news.

Welcome home. I am delighted that you will be a
neighbor in the near future and that we shall have
the pleasure of seeing you more frequently than
in the past.

My very best wishes for a happy holiday to you
and the family.

Sincerely yours,

EGH:mh

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WHITNEY MUSEUM OF AMERICAN ART
22 WEST 54th ST. • NEW YORK 19 • COLUMBUS 5-5300

December 2, 1954

GERTRUDE V. WHITNEY, *FOUNDER*
FLORA WHITNEY MILLER, *PRESIDENT*

HERMON MORE
Director
LLOYD GOODRICH
Associate Director
JOHN I. H. BAUR
Curator
ROSALIND IRVINE
Associate Curator
MARGARET McRELLAR
Executive Secretary

The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Sirs:

The attached letter has been sent to Mr. Goodrich,
and we would appreciate it very much if you would be kind
enough to take care of this request.

Sincerely yours,

Frances Manola
Secretary to
Lloyd Goodrich

FM
Enclosure

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OFFICE OF THE DIRECTOR

STATE UNIVERSITY OF IOWA
SCHOOL OF FINE ARTS
IOWA CITY, IOWA

December 10, 1954

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My dear Mrs. Halpert:

Thank you very much indeed for your letter of December 3.

I have been discussing the entire matter with Dr. Longman and we probably will not be able to arrive at a final decision concerning the exhibition we want in April until early in January.

Both of us are very much interested in your willingness to comply with my request to select us an exhibition and we consider the financial cost proposed to be entirely reasonable.

You will hear from me further and definitely concerning this matter by the middle of January.

Sincerely yours,

Earl E. Harper
Director

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

EEH:js

ART ASSOCIATION OF INDIANAPOLIS INDIANA
THE JOHN HERRON ART INSTITUTE

110 EAST SIXTEENTH STREET
INDIANAPOLIS 2, INDIANA

MUSEUM

WILBUR D. PEAT, DIRECTOR

December 16, 1954

SCHOOL

DONALD M. MATTISON, DIRECTOR

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

We are holding our customary American exhibition again in January, and our committee would like to include Ben Shahn again this year. Do you have one of his good oils on hand that will be available? Our exhibition dates are January 16 through February 20.

May I hear from you right away? If one is available will you kindly send me the title, sales price and insurance value. We are having Budworth's collect and pack the paintings that are coming from New York, and they will be picking them up next week. We will appreciate very much your cooperation in this matter.

I want to take this opportunity to wish you a very happy Christmas and a successful 1955.

Sincerely yours,

Wilbur D. Peat
Wilbur D. Peat
Director of the Museum

WDP:dj

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December 13, 1954

Mr. Robert Carlen
Robert Carlen Gallery
323 South 16 Street
Philadelphia 2, Pennsylvania

Dear Bob:

I appreciate your problem, but you must also realize that I can do very little about the matter in view of the fact that the painting was not shipped until a very short time ago. I cannot afford to antagonize any client, since we never dun the Museums. A check should be forthcoming by the first of the year - I hope. After all, suppose the picture had not been sold and we would still be waiting considerably longer time. I notice that you still have your Still Life after a much longer period. All I can promise is to send a statement on the first of the year, with perhaps a little note to encourage more speed on their part. I know you understand.

Of course I am terribly sorry that you have so many problems in relation to family illnesses. Why don't you just close up and join the Watters in Florida. I have made no reservations as yet, and it seems almost unworthwhile to make the effort for a week or so. We sure picked the wrong business.

Sincerely yours,

EGH:mh

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OBERLIN COLLEGE
OBERLIN, OHIO

THE DUDLEY PETER ALLEN MEMORIAL ART MUSEUM

CHARLES P. PARKHURST, DIRECTOR

CHLOE HAMILTON, ACTING CURATOR

December 20, 1954

MRS. R. M. P. KELLER, LIBRARIAN

Dear Mrs. Halpert:

The Shahn is ready to ship, but to insure its quick passage en route we thought it wise to hold it here until after Christmas.

On behalf of Mr. Parkhurst and the other members of the staff I want to extend our grateful thanks for your generous contribution to our exhibition.

With best wishes for a Merry Christmas,

Very sincerely yours,

Chloe Hamilton

Chloe Hamilton, Curator

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st St.
New York, N.Y.

MRS. HOWARD LIPMAN
CANNONDALE, CONNECTICUT

Dec. 8, 1954

Dear Edith,

I've been eager to talk with you about ART IN AMERICA -
nothing of immediate urgency, but general questions of
policy and content for the coming year + a few specific
ideas I'd like to discuss with you for special issues.

I know these are busy times - but wonder if you might have
dinner in town with Howard and myself in the near future -
suggest Mon or Tues night the week of the 20th or the 27th -
and if holidays make this time bad, any night you'd suggest
after the first of the year.

Still getting fan mail for your Garbisch issue article -
latest from Bella Landaur who has that collection in N.Y. Hist.
Soc. - who writes that having just read the issue, "was
deeply interested in "In Memoriam" -

Best regards,



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December 3, 1954

Mrs. Harry Shulman
1100 Ridge Road
Hamden, Connecticut

Dear Mrs. Shulman:

Through a friend of mine who is a Yale Law School
graduate, I heard of the dinner to be held next week
in honor of your husband.

It occurred to me that your stay in New York may be of
a long duration and that I can coax you and Mr.
Shulman to join the Kramers and me and some other
friends for dinner or for a drink on Thursday, Friday
or Saturday - whichever would be most convenient for
you.

In any event, I certainly hope that I shall have the
pleasure of seeing you. It has been much too long.

My best regards.

Sincerely yours,

EGH:nh

December 23, 1954

Excelsior Savings Bank
227 East 57 Street
New York, New York

Attention: Mr. J. P. Bellhardt

Dear Sir:

I have been advised that the first half of the
tax bill has not been paid.

Please note that on October the first, we sent
a check to the City Collector for the amount of
\$1687.50 in payment for the first half. As of
our last bank statement (11.30.54) we note that
the check has not cleared. This we presume is
due to the fact that the office of the City
Collector is a very busy one. No doubt the
check will clear during this month.

Very truly yours,

Adele B. Rosenstein
Bookkeeper

ABR:sh

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UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

December 28, 1954

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I have your letter of the 23rd containing the checks from Loeb, Rosenthal, as well as your own for the Sheeler Catalogues, and Mr. Solinger's check has just come.

I enclose a letter I have just received from the Folsom Engraving Company together with my reply. You can see how urgent it is to get them started at once or we shall run into a serious bottleneck. By all means get the transparencies to them and urge them on.

As to their costs: I leave that to you. We will probably have to go ahead with the price they quote.

I am getting in touch with Freeland and shall write you about this later. For the moment I am anxious to get this off so that not a day is lost on the color plates.

Hastily,



Frederick S. Wight
Director of the Art Galleries

FSW:ds
Encl.

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STEPHENS COLLEGE
COLUMBIA, MISSOURI

December 1, 1954

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

In answer to your letter of November 27, I talked to Miss Jane Putnam, one of our art students, and she said she did not receive the photographs by John Marin from your gallery. Some of her mother's friends were planning to purchase a watercolor for the Minneapolis Museum as a memorial to her mother (either a Marin or Feininger.) They had \$850.00 to spend, and she was trying to find out if that would be enough to purchase a watercolor by Marin. The final decision will be up to the museum.

We have \$250.00 to spend for a painting, but could use next year's budget for additional money which will bring our available money to \$500.00.

Is there any discount available? We have had 20% from Knoedler on several of our paintings in our collection.

I shall be glad to receive the paintings and water colors you mentioned in your letter. I would appreciate your consigning these paintings for handling to the Berkley Express and Moving Company instead of Budworth who, I think, is too costly.

The exhibit is scheduled for January 1. Thank you for your very kind cooperation.

Sincerely yours,

Will Freund

Will Freund
Chairman, Exhibition Committee

WF:m

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CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. P. MARSHALL, President

SYMBOLS

DL=Day Letter
NL=Night Letter
LT=Int'l Letter Telegram
VLT=Int'l Victory Ltr.

FX-1201

(05)

The time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NA085 PD= COLUMBIA MO 10 45AMC=

1934 DEC 10 PM 12 11

MRS EDITH GREGOR HALPERT, DIR OF THE DOWNTOWN GALLERY=
32 EAST 51 ST=

PLEASE SEND TWO PAINTINGS EACH BY DAVIS, DOVE, MARIN,
SHAHN AND FEININGER=

WILL FREUND DEPT STEPHENS COLLEGE=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

December 23 , 1954

Mr. Lloyd F. Gastz, President
Motor Club of America, Inc.
Columbus, Ohio

Dear Mr. Gastz:

Thank you for your letter which I found on my return from a vacation trip. The Gallery will be closed until Monday, when I shall send you photographs, etc.

However, I should like to have a little more information about your organization. I note that you refer to retail sales in various locations. Does the Motor Club have display rooms in various parts of the country, or what. The price I quote will naturally be governed accordingly - either wholesale or retail. We are in full production now on six of the designs, which are being produced in limited editions and subsequently will produce more examples from the other original molds we have in our possession.

In the antique field we have a rare group of weather-vanes incorporating a fascinating cross-section of subject matter in figures, birds, animals and mythological subjects - similar to those in such collections in the Abby Rockefeller Museum in Colonial Williamsburg, the Shelburn Museum in Vermont, the Art Institute of Chicago, etc., collections which I have made during the past twenty-five years.

As soon as I hear from you I shall send on the material.

Sincerely yours,

EGH:mh

PAK
out

December 3, 1954

Mr. George Friedland
Food Fair Stores
2223 East Alleghany Avenue
Philadelphia, Pennsylvania

Dear Mr. Friedland:

I am enclosing a bill for three paintings as we were requested to do. If these paintings are to be shipped to you, there will be no sales tax. But if they remain in New York where they had been previously delivered, we shall have to send you an additional bill for \$23.40, representing the 3% city tax.

Naturally, I would very much like to have you see the paintings which were selected for our annual Christmas show - an occasion of great interest to the art public.

In any event, I hope that when you are next in New York you will come in to see the Gallery and the work of American modern masters. It will be nice to meet you.

Sincerely yours,

EGH:mh
enc.

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WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS — A FREE PUBLIC ART MUSEUM — FOUNDED 1842

25 ATHENEUM SQ. NORTH
HARTFORD 3, CONN
TELEPHONE 7-2191

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December 22, 1954

Miss Edith Halpert
The Downtown Gallery
32 East 51st St.
New York 22, N. Y.

Dear Miss Halpert:

Your letter arrived while I was having a meeting of my Art Committee, and we were able to discuss the loan of our Ben Shahn, "Ave" to your exhibition in honor of the 21st anniversary of his association with your gallery. Although we have a policy that no work of art from the Museum's collection may be lent more than once during a period of eighteen months, and although the picture has only just returned from Chicago, the Trustees felt as did I, that this was an occasion which should honor Ben Shahn, and that we should therefore approve your request for the loan.

In accordance with our usual custom we will plan to insure the painting, and bill you for the premium as well as packing and handling charges. Would you kindly communicate with Miss Ellis, our Registrar, regarding shipping instructions.

With all good wishes for the success of the exhibition as well as the holiday season.

Very sincerely yours,

C. G. Cunningham

C. G. Cunningham,
Director

CCC:eg

THE MASSILLON MUSEUM
MASSILLON, OHIO

December 7, 1954

Mrs. Edith C. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

When in New York your gallery is always a 'must' for I enjoy the juxtaposition of the old and the new. Last June I was particularly delighted to see the two sharing the same wall.

You never seem to be in evidence however, or I would have spoken to you as we have mutual acquaintances--Earl and Rhea Knittle, James Rose and John Ramsay.

Last month Joe Butler was here to see our annual for Ohio artists and craftsmen (the 19th) and he spoke of his visit with you. Something he said has given me the idea that you might be interested in a problem I have.

I am trying to have the museum committee permit the installing of a small gallery for changing folk art exhibitions. This has long been an interest of mine--we do have some fine things (if I do say so myself) either local or within a radius of a few miles. The first four people mentioned above have given me friendly advice and I feel fortunate in my coaches.

Most of the committee--all busy people--do not realize the importance of the subject. Therefore (this is where you come in) if you would indicate by letter that you would consider lending a number of items for the opening show, this would, I believe, give the impetus needed to put the idea across. The pieces would not have to be large and we would, of course, take care of the expenses involved.

I would appreciate hearing from you.

Sincerely, *Albert Hise*
Albert Hise, Cur.

ROBERT H. TANNAHILL
22 LEE GATE
GROSSE POINTE FARMS 36, MICHIGAN

December 28, 1954

Dear Mrs. Halpern,

It really grieves me to disappoint you about the marin oil. But I am sticking to my decision not to loan any of the pictures out of my house. As I wrote to Mr. Wright I can't grant one loan and refuse another. If I said yes to all the requests I get I should have a busy time carting pictures to and from the museum.

Incidentally, I consider the request of a picture for thirteen months rather excessive. It's a not inconsiderable part of the remainder of one's lifetime.

My chief regret in this case is not obliging you and I hope you will understand the cause of my refusal.

Our dearest Edith:

Dec. 25-1954.
S. F. Calif.

I pray & hope that you are well
and in fine spirit. I wish you a
beautiful Christmas and a peacefull
creative New Year:

"For nothing worthy proving can be proven
Nor yet disproven; wherefore thou be wise,
Cleave ever to the sunnier side of doubt,
And cling to Faith beyond the forms of Faith."
(Lord Tennyson) Faith.

P.S. We all think of you so often - do you ever
have a nice visit with dear Tania - ? at
202 Bleeker Str. New York - 12 - N.Y.

Love from all of us -
agave. affectionately yours Martin Baer.

December 14, 1954

Mr. Edward J. Gallagher, Jr.,
3501 Ednor Road
Baltimore 16, Maryland

Dear Mr. Gallagher:

Confirming our telephone conversation, I am enclosing
a bill for the two following paintings:

Charles Demuth Bicycle Act - 1917

Charles Sheeler Manchester - 1949

You will note that I have gone way beyond our usual
discount, but I want to cooperate with you in the
anniversary celebration of the Baltimore Museum of
Art.

Sincerely yours

EGH:ls

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[Dec. 1954]

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Downtown Gallery
32 East 51st St.
New York, New York

Dear Sirs:

I should like to know whether you have anything by either Stuart Davis, Arthur B. Carles, Kuniyoshi, or Bradley Walker Tomlin listed in your Christmas exhibition and I should also like to have respective prices.

Respectfully,

Vernon Nikkel
400 Critelli,
West Dorsey Lane
Hyde Park (on the Hudson)
New York.

University of California

Department of Art

December 16, 1954

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I tried to reach you by telephone in the hope of pushing ahead with the color plates. I find you in Florida in pursuit of color. Forgive me for chasing you with a letter, but time is short.

First, a letter from Pantheon Press. They are out of the picture, and so I have committed myself definitely here.

I enclose a list of possible color plates and a total list of possible reproductions (in the New York letter). In the field of black and whites, I am pretty well off, needing only five: Marin Island, No. 12 W.; Maine Islands, No. 22 W.; Near Taos, No. 60 W.; The Written Sea, No. 41 O.; together with a photograph of a painting of Dorothy Norman's.

As to color, I have No. 19 and No. 80 from Time and Lower Manhattan, No. 17 (Goodwin's. We don't get this painting until October, but I am determined to use the plate.)

I have written Castleton, Columbus, Chicago Art Institute, Raymond and Raymond, Seventeen, and Bill Lane. For the moment, I can't do more until I begin to get answers; but -- and this is why I was trying to reach you -- new plates, if any, should be in production now. I understand you have persuaded Fleischman and Schulte to contribute plates and believe that Phillips will have a plate made of Spring No. 1. You also have in mind a plate of Fog Lifts. Whatever the source or arrangement, these plates should be in production -- we want them here by mid-January at the latest. There is time enough, but we cannot lose the latter half of this month (which will escape all too easily with the holidays).

Are you in a position to get this moving by telegraph or telephone?

As to text, I am in pretty good shape. I have Helm's piece, have my own work -- which has been somewhat amended and expanded, with a few gross errors cleared up. I have written Farrar and Dorothy

the American School and not learning
French like anything. But boy! can he
ice skate! Johnny's growing so fast we
can scarcely believe it. And I am adding
the French life.

Do give our best to John, Laurence,
Albert. And keep warm best wishes
from us all for yourself -

As ever,

R.

December 23, 1954

Mr. Harvard A. Arnason, Director
The Walker Art Center
1710 Lyndale Avenue South
Minneapolis, Minnesota

Dear Harvey:

There has always been some confusion between two Demuth paintings of "Acrobats" and obviously I made an error in sending the wrong one to the Pennsylvania Academy for its One Hundred Fiftieth Anniversary.

Would you mind lending this picture? I believe it is catalogued in my name, but as far as I am concerned it belongs to you and you can use your judgement about requesting a change or letting it ride for this occasion. In any event, I hope you will ship it immediately as I had promised Joe Fraser that he would have the picture for the show.

Have fun for the Holidays. My best to you and the family.

Sincerely yours

ROM:la

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NEW YORK
Herald Tribune

A European Edition is Published Daily in Paris

Pennsylvania 6-4000

230 West 41st Street, New York 36

December 6, 1954

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith,

It occurred to me that if George Friedland could see the three little pictures I selected and loved so, he would be persuaded to buy them (paying ~~you~~ the regular price, of course). I would then find some others. I am most anxious to make of him a collector of living American art, as well as of the big French names. My thought had been that you send them to his house in Merion, Pa. I found, however, the house has just been closed, and his wife has already gone on to Palm Beach to open their house and that he is following within a few days. I plan to call and find out whether, in coming through New York to pick up a plane, he has time to stop in and see them here. If not, I'll bring them into the gallery and you can ship them to Marion after his return from Palm Beach in a month or so. I'll let you know.

I'm not "amused" to hear that the Marin reproduction brought telephone calls from across the country. I'm pleased-- but not surprised. Didn't you know the wide readership of the Herald Tribune art page and the authority it carries?

EG/cc

Warmest regards,

December 23, 1964

Mr. John Rood
1650 Dupont Avenue South
Minneapolis 5, Minnesota

Dear John Rood:

You are very kind indeed to ship the picture to us so promptly. It will be credited to you and Mrs. Rood in the catalogue, and I know that quite a few people will dislike you intensely as we have had four or five weeping requests for it from the photograph alone. However, I am very happy that you will have it.

We know about the warping and Ben Shahn will take care of it directly after the exhibition so that it will reach you in perfect condition.

Merry Christmas and a Happy New Year to you and Mrs. Rood.

Sincerely yours,

EGH:mb

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UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

December 29, 1954

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51st Street
New York City, New York

Dear Edith:

Here is a list of black and white photographs now needed:

- London Omnibus
- Movement Fifth Avenue
- * Woolworth Building No. 31 (Mr. Meyers)
- Headed for Boston
- The Little Sailboat
- Pertaining to Stonington Harbor, Maine
- * Pertaining to Deer Isle, The Harbor, Maine Series (Metropolitan)
- Red Sun - Brooklyn Bridge
- Young Man of the Sea; Speed-Lake Champlain

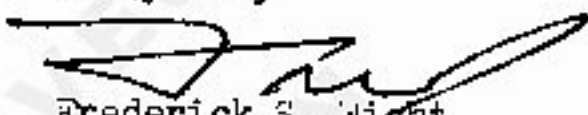
The two which are starred, I don't have at all. The others I have, but the photographs are not as good as they might be, too dark, or lacking contrast. In addition, I look forward to a Dorothy Norman Collection photograph, and to one of a circus subject, if you cannot persuade Tannahill. I am sorry that you cannot ask for In the Ring, as it is throwing away a plate. But as you realize this, I shall not urge it. I shall be relieved if and when I hear from Dorothy Norman since I need her permission, but I dare say this will come in a few days.

I enclose my letter to Mr. Freeland. We can only use two as we can only make use of two tipins. This raised a problem, as our costs are now pretty frozen - a complexity of red tape here with which I shall not bother you. We have reached about the maximum in color as well as black and whites. All I foresee now, are a few black and white substitutions as we may be faced with further refusals.

X I sent you a telegram realizing that mails are delayed and that every day counts in getting transparencies to the engraver. The only bottleneck we now have is in color plate production. I shall be happy when you round out the chronology, exhibitions, and bibliography, and then, with the exception of Dorothy Norman's phrases, the text is completed.

One other detail: I have the thought that I would coolly dedicate the catalogue to John Marin Jr., who deserves it. Don't mention this to him yet.

Ever yours,


Frederick S. Wight
Director of the Art Galleries

FSW:ds
Encl.

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December 2, 1954

Mrs. E. R. Bahan
Continental Life Building
Fort Worth 2, Texas

Dear Mrs. Bahan:

Thank you for your note and your check.

I am very pleased that you decided to retain both paintings, as they are truly outstanding examples by two of our most important artists. We like having the paintings distributed throughout the country, and Texas is of great consequence in this distribution plan. Most of all, I am very happy that you will have the pleasure of living with these pictures.

March seems a very long way off, but I shall look forward to your visit.

My very best regards.

Sincerely yours,

EGH:sh

DEPARTMENT OF **ART**

College of Fine and Applied Arts
University of Illinois, Urbana

December 20, 1954

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We will of course be glad to lend Mr. Shahn's "Second Allegory" for his one man show. It has just been returned to us by the Museum of Modern Art and I regret that you could not have let us know a few days earlier as it was then in New York and would therefore have been a simple matter of transfer to your gallery.

I am having it packed and hope that the Christmas rush on express will not keep it tied up so that it will be late for your opening.

University regulations do not permit us to carry insurance, therefore I must ask you to place "wall to wall" insurance of \$2800.00 on the picture. I hope you can do this as soon as you receive this letter so that the painting will be covered in transit.

With all best wishes for Christmas and the New Year,
I am

Sincerely yours,

C. V. Donovan

C. V. Donovan
Director of Exhibitions

D/j

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December 13, 1954

Mr. Albert Hise, Curator
The Massillon Museum
Massillon, Ohio

Dear Mr. Hise:

I too am sorry that we have not met. When you are next in New York will you please ask for me, as I closet myself in a tiny office here but am always delighted to come out when called.

Meanwhile, I can assure you that I shall be very glad to cooperate with you and will send you from time to time examples of American Folk Art, which may be of interest to you. No doubt you know that this was the first Gallery in this country to establish a folk art department (in 1929) and that we have a most comprehensive collection of paintings and sculpture in all media. If you will give me some idea as to the type of special interest to you, I can assemble a group accordingly. Do let me know.

Sincerely yours,

EGH:mh

December 28, 1954

Mr. R. T. Eldridge
Folsom Engraving Company
212 Summer Street
Boston 10, Massachusetts

Dear Mr. Eldridge:

I am replying to your letter of December 24 just received today. As to the cost of the four color plates, I had understood from Mrs. Halpert of the Downtown Gallery, who has, or will be in touch with you, that you would make them for \$300. I am leaving this, however, to her as it will be Mrs. Halpert who will be in touch with you and who will be forwarding you the transparencies from which you will work.

The list as it now stands is:

Madison NY
Stock Exchange
New York at Night
Composition, Cape Split No. 2
Lobster Boat, Cape Split, Maine
Gray Sea
Machias, Maine, 1952

D. Rockefeller ?
Solinger
Roulet
Fluckner
*Phillyn **
Rock
Hayes

There may be one other.

I am asking Mrs. Halpert to move as quickly as possible in getting the transparencies through to you. The time is short as you see. I am a little disconcerted at the time you say you need. But I think that if we have the plates here by January 31, we will be safe.

Mrs. Halpert will be acting for us when she makes arrangements with you to have these plates made.

With best wishes,

Sincerely,

Frederick S. Wight
Director of the Art Galleries

PSW:ds

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December 2, 1964

Mr. Eero Saarinen
Bloomfield Hills, Michigan

Dear Mr. Saarinen:

Thank you for your letter. It was very kind of you to express your enthusiasm for the drawing and Stuart is quite delighted that you and Aline are satisfied. The two glossy prints are being mailed to you sometime tomorrow, when the photographer delivers the prints to us.

Yesterday afternoon Allan McNab and I sent a rather silly telegram to you. It is so difficult to think of the appropriate thing to say under the circumstances. Please accept my congratulations and my best wishes - and affectionate regards to Aline.

Sincerely yours,

EGH:mh

December 9, 1954

Mr. Archie Speers
NEWSWEEK
52 West 42 Street
New York, N. Y.

Dear Mr. Speers:

In your October 11th, 1954 issue, you reproduced in color a Marin painting entitled "Brooklyn Bridge".

75/108
It is possible that Fred Wight of the Art Galleries at the University of California has already written to you about this, but as we are assembling the material in order to ascertain which of the paintings are to be reproduced, I am writing you regarding the possibility of obtaining the electros of this plate.

The most important Marin exhibition to be held to date -- the official Memorial -- will start a years tour in March of 1955 at the Boston Museum of Fine Arts. For this exhibition an elaborate catalogue will be published under the direction of U.C.L.A. We are eager to use as many existing color plates as are available to cut down the expense for the museums which are not equipped to carry such additional overhead. I shall be most grateful if you will make this plate available to the museum. May I hear from you?

Thank you for your cooperation.

Sincerely yours

ECHLa

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ROBERT CARLEN GALLERY

323 S. 16th Street, Philadelphia 2, Pa.

Dec. 9, 1954.

Dear Elith:

The only information I could get from Mrs. Ullman about the flying horse weather vane is that it was purchased in her neighborhood, obviously from one of the small dealers in the area. She feels it actually came from New York State.

I am sorry the small mourning painting didn't turn out to be what you wanted. I have several leads on others and no doubt I should find one that is of the description you gave me. (black drawing)

Within the past several weeks I have purchased one of the outstanding collections of the rare Liverpool transfer jugs with American naval battle scenes and portraits of Naval Officers of the War of 1812. This purchase together with several other rarities also purchased very recently, I am depending on paying with the check for the Harnett. Of course I used whatever cash I had on hand and so cleaned myself out completely at this time but I am anxious to pay up in full for these recent purchases and will be happy even though a very small amount will be left for me to use for current expenses. I had counted on their paying $\frac{1}{2}$ of the selling price (12,000) when they bought the picture which you said you would send me promptly, but it is obvious they were holding off until the picture was restored and shipped to them. Now that this has been done surely the check should be coming along quickly.

It is a difficult thing to have to operate so close in timing sales and purchases. It must be nice to have the necessary cash to operate with complete freedom.

Sonia and Michael certainly did perfect timing in going South when they did. I hope they have nice weather and get a good rest. I envy your joining them. I could use a good rest. Nothing but illness here. Nancy is in bed with a bad cold and Alice another bad spell.

Kindest regards,

Sincerely yours,



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MUSEUM OF
CRANBROOK ACADEMY OF ART
BLOOMFIELD HILLS MICHIGAN

EVA INGERSOLL GATLING
CURATOR

DECEMBER 21, 1954

MRS. EDITH HALPERT
THE DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK 22, N.Y.

DEAR MRS. HALPERT:

I AM LEAVING THE CRANBROOK ART MUSEUM ON
JANUARY 1 AND I WANT TO TAKE THIS OPPORTU-
NITY TO THANK YOU FOR YOUR MANY COURTESIES
DURING THE YEARS THAT I HAVE BEEN HERE.
I HOPE THAT WHEN I FIND A NEW POSITION THAT
IT WILL BE ONE WHICH WILL ALLOW OUR VERY
PLEASANT RELATIONS TO CONTINUE AND I MIGHT
ADD...WITH MORE PROFIT TO YOU.

SINCERELY YOURS,

Eva Ingersoll Gatling

UNIVERSITY OF MIAMI
CORAL GABLES 46, FLORIDA

LOWE GALLERY

ALLAN McNAB, Director

December 28, 1954

Mrs. Edith G. Halpert, Director
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Dear Edith:

We certainly enjoyed having you for lunch the other day, and are extremely enthusiastic about the idea which we discussed. There will not be any difficulty in our clearing some deadwood out of the schedule to permit us having an exhibition here on June 1st next. It seems to me to be rather important.

We will do all the alerting of the area and building up the tremendous importance of this first opportunity for the young unknowns to have a crack at a New York exhibition. All we need from you is that form outlining the eligibility, and we will do the rest, sending out general releases to the newspapers and a printed form and blanks to all the art groups, museums, etc. in the area. I suggest, as you said, the states of Florida, Georgia, Mississippi and Louisiana. These four should, I think, produce you a wonderful cross-section of exciting material.

Best wishes for the New Year,

Sincerely yours,

Allan McNab

Allan McNab
Director

AMcN:elf

*G.S. - so much fun visiting with you -
I think you're wonderful!*

Ann

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December 13, 1964

Mr. James S. Schramm
Post Office Box 587
Burlington, Iowa

Dear Jim:

Under separate cover I am sending you a copy of "The Alphabet of Creation". Of course, we have these for sale. The reason our notice did not go out earlier is that we were concentrating on the \$50. edition - limited to fifty - and including an original drawing bound in the book.

The two drawings that you selected have been set aside for you and we shall have a group of more recent drawings in the Shahn exhibition, which opens on January 18. If you can arrange to be here sooner, you will of course have first choice, but all the drawings are really equal in quality.

Sincerely yours,

EGH:mh

FRANK H. LICHTENSTEIN AND ASSOCIATES
CERTIFIED PUBLIC ACCOUNTANTS
ALAMO NATIONAL BUILDING
SAN ANTONIO 5, TEXAS

DECEMBER 13, 1954

FRANK H. LICHTENSTEIN, C.P.A.
HERMAN D. GUNDERT, C.P.A.
ROBERT S. ROSOW, C.P.A.

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POK y m m

MR. SIDNEY BERKOWITZ
29 EAST 64TH ST.
NEW YORK CITY, N.Y.

DEAR SID:

I AM RETURNING HERewith THE BEAUTIFUL WROUGHT
IRON TRAIN PICTURE. THIS WILL NOT BE SUITABLE FOR MY
NEW OFFICE, BUT I DO APPRECIATE YOUR SENDING IT.

SARAH JANE AND I WILL BE IN NEW YORK AROUND
THE END OF APRIL OR THE EARLY PART OF MAY AND WE ARE
LOOKING FORWARD TO SEEING YOU THEN.

YOURS VERY TRULY,



FRANK H. LICHTENSTEIN

FHL/LH
ENCLOSURE

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Dec. 9, 1954

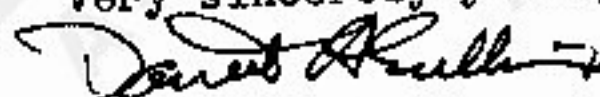
Dear Miss Halpert,

I have just received a letter from Mr. Cooper your CPA, asking me for the remaining money that I owe the gallery. I must say that I am more than embarrassed because you have been so wonderful about my debt. As you know from my letter of several months ago, I have been out of work since May of this year and it has been impossible for me to even send you ten dollars. I will promise you the whole remainder between the 5th and the 15th of January because I will receive quite a substantial amount of money for Christmas and as soon as my Christmas check clears my bank the check will be off to you.

I hope that you will give me that extra time and not turn the account over to your attorney.

Thank you for any consideration you might give me.

Very sincerely yours,


Daniel H. Sullivan

328 East 53rd. St.
New York 22, N.Y.

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

December 20, 1954

Mrs. Edith Gregor Halpert
Downtown Gallery
32 E. 51st Street
New York City, New York

Dear Edith,

I just heard from Tannahill that he has given up lending altogether, hence no Circus Forms. This has made me go ahead and order plates from Life for In the Ring together with Corn Dance, also Wachias, Maine together with the Boat and Sea as Life calls it which belongs to Dryfoos. Will you, therefore, take steps to obtain In the Ring, or else wire me that it is unavailable when I should countermand it from Life.

Also Fiske Kimball is holding out on Marin Island, offering any one of the thirteen in their Stieglitz collection and suggesting Off York Island Maine.

We need to fill in the hole in the 1910's, and since we have started this thing we need one of Fiske Kimball's Stieglitz collection paintings. Guide me here with a quick and wise selection and I'll do the rest.

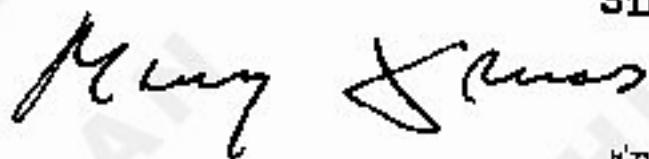
More black and white photographs will be needed than I indicated as I have now gone over them with the printer and a number are too dark.

I hear from Phillips that we are to have the Gray Sea in color. The Gallery does not have Maine Islands in color but it will come through with a few smaller color plates the size of postals. I quote, "In your letter of December 2, you asked Mr. Phillips if we own color plates of our Maine Islands. No, we do not. The New York Graphic Society has a print for framing, but so far as we know there are none suitable for catalogue size. Has the size of the reproductions for your catalogue been decided upon? If they are to be of a size that we could use for a postcard (even oversized), we would be willing to supply you with color separation negatives. We would then order a set of electroplates made before the catalogue edition is run, but after Mr. Phillips has o.k.'d your proof. Let me know what you think about this."

All I can make out of this is that they would pay for the color transparencies but not for the plates. Since you are getting the extra plates out of the collectors I leave you a free hand here. I should like Maine Islands in color if that is possible and the postal size is not a disturbing factor. The layout makes good use of large and small contrasts. A few small color plates is a good thing.

In all haste,

Sincerely,



Frederick S. Wight
Director of the Art Galleries

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estimators are responsible for obtaining written permission
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

December 2, 1964

Mr. Robert T. Markson
350 Beacon Street
Boston, Massachusetts

Dear Mr. Markson:

As indicated in the enclosed excerpt from the catalogue
of the Skowhegan Exhibition, the valuation of the
painting by John Marin, entitled "Sea and Sail, Cape
Split, Maine", is \$3500.00.

Sincerely yours,

EGH:mh
enc.

December 23, 1964

Mr. Hyman Swetsoff
Swetsoff Gallery
68 Huntington Avenue
Boston 18, Massachusetts

Dear Mr. Swetsoff:

The timing of your letter was perfect, as I have just returned from a vacation.

Would you be good enough to send on the drawing by Hyman Bloom. Incidentally, the dealers discount seems unusually small since it is customary in the art world to split the artists commission. See what you can do about this.

I am afraid that the Nadelmans are a little out of price scope at the present time. The two clients I had in mind were not prepared to go quite that high. If you have some smaller examples it would be more appropriate for the purpose.

Thank you for your courtesy.

Sincerely yours,

EGH:ah

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LUMINATOR-HARRISON, Inc.

849 WEST WASHINGTON BLVD.

CHICAGO 80, ILLINOIS

CABLE ADDRESS "LUMOR"

TELEPHONE SEaley 9-4151

OFFICE OF THE PRESIDENT

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Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

December 6, 1954

Dear Mrs. Halpert:

You will recall the time I was in your gallery talking to Ben Shahn, I made a request for a copy of "Charm" magazine which contained a reproduction of his painting.

Accordingly Cipe Pineles was kind enough to send it to me, as a result of your request.

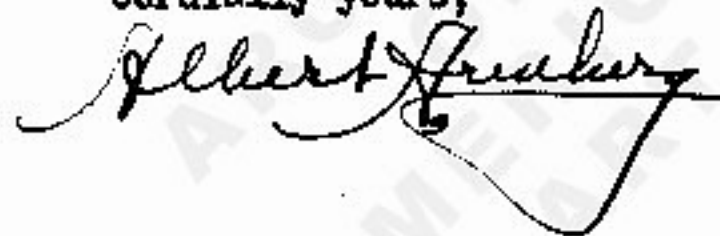
I think that in view of the fact that I finally did not get this picture and someone else did, that they probably would like to have this magazine, so I'm sending it to you in case you want to forward it to them.

Hope to see you next time I'm in New York.

A.L.Arenberg/cb/LH

encl. January, 1954 issue of "Charm"

Cordially yours,



Mr. Frederick Wight

that case he can send you \$650. We may also get a check from David Rockefeller, but I shall have to wait until after the holidays. Schulte refused, so drop him. Perhaps the reproduction of the Hirschhorn painting which is quite similar could be obtained from "THIS WEEK" which is #40 Oil "Movement, Boat and Sea in Grey".

* 3. I am writing to Tannahill personally as an old friend to see whether he would not reconsider.

You have obviously obtained the following:

17	W.C.	Lower Manhattan	Goodwin
19		Sun, Isle and Sea	Gallagher
23	"	Movement, Sea and Sky 1946	Lane
43	"	Boat and Sea - 1927	Dreyfus
71a	"	Machias, Maine, 1945	Marin, Jr
(Please add this to your list as it was not included originally)			
80	W.C.	Sea Piece, Maine 1951	D.G.
59	Oil	Corn Dance, 1929	Metropolitan

And there are others that you have written for with the positive. It may not be necessary to fight for some that are difficult to get.

If we can still get "Circus Forms" from Tannahill, you can have a Circus picture for reason I can give you later. We prefer not to ask for "In the Ring". The Chicago Circus pictures really takes care of this phase and that owned by Laurance Rockefeller entitled "Circus Elephants" will serve as an excellent substitute if you need another picture of the type.

The gallery will reopen for business on Monday and I shall send you a new typewritten list with the color plates listed, so that you will have a complete picture in relation to dates etc. We shall also send you a photograph of Marin on that day. Rossiter will be in on Monday as well, and we shall pin him down to a final selection of drawings and prints which will be photographed for you promptly. At that time we hope to have prints from the photographer of the Norman pictures and suggested substitutes for 1910.

Please let me know which black and whites you need to substitute the bad prints referred to in your letter.

I hope that you will have a Happy Holiday in spite of all the work in which you have been involved.

We are also enclosing our check for the Sheeler catalogues. Incidentally, about thirty of the special edition have been sold. Have any been purchased on the west coast?

Sincerely yours

EGH:ls

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the university of nebraska art galleries, lincoln 8

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17 December 1954

Dear Mrs. Halpert:

Thanks for your recent letter. The list as you give it is correct except in the case of Sheeler's "Manchester". If this picture has been sold to the Baltimore Museum we would then prefer to have "Canyons" which was our alternative choice. As you know, we prefer having all the pictures in our show available for museum consideration, particularly when there are two museums involved. Should the "Blind Botanist" be sold as well we would like to have either "Bookshop" or "Cybernetics" as alternates. I expect to be in New York again at the end of January and hope to see you then.

My best wishes for the holidays.

Sincerely,

Norman A. Geske
Norman A. Geske
Acting Director

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

NAG:bcs

MRS. J. WATSON WEBB
740 PARK AVENUE
NEW YORK 21, NEW YORK

December 6, 1954

Dear Edith:

Enclosed is my check for \$500 to
apply against statements of June 4th and
June 18th. This will leave a balance due
of \$640. *JK*

With all good wishes, I am

Affectionately yours,

Electa Webb

Mrs. Edith G. Halpert
32 East 51st Street
New York, N. Y.

Enclosure
check

See Dee sheet

MOTOR CLUB OF AMERICA, Inc.
COLUMBUS, OHIO

Office of the President

December 16, 1954

Mrs. Edith Gregor Halpert
Director--Downtown Gallery
43 East 51st Street
New York, New York

Dear Mrs. Halpert:

We are indebted to a friend who received the information from Polly Browne of Associated American Artists Galleries at their 711 Fifth Avenue offices, for your name and address.


For our information library, would you be so kind as to send us a copy of 'Catalog of Weather Vanes' (black and gray cover) as published by the association, together with any other information, catalogs, pictures of old and unique weather vanes, on which we are informed that you are an authority.

Descriptions, together with list and net prices would also be appropriate, as they could well be made available for retail sale in various locations we have in mind, including our own.

Any news releases, pictures, etc. on the Cushing & Sons collection would also be appreciated.

Thanks in advance for your cooperation and wishing you every continued success, I am

Yours very truly,


Lloyd F. Gaetz

LFG/hme

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and I hope you will join us on Monday,
January third, between five and seven
o'clock, for a drink.

Sincerely yours
Ran.

12.24.54

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

Department of Art

December 2, 1954

*Falsom Engaging Co
300.-
7/24/50*

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I take it my mood was a trifle grim; doubtless it was the response to the catalogue orders from the participants. I am very glad indeed to have your underwriting for 800 catalogues, and I trust that Duncan Phillips will take 500. Of course, if a New York order comes in before we print, all changes for the better.

We are now thinking of a 64-page catalogue with 20 or more black-and-whites and 8 full-page color plates if they are available. If we had more color plates that were smaller, we might be able to use a larger number, spotting them in. If we are furnished these color plates, we can print 2,500 for about \$1.50 each. (If we had twice that edition, we could get under a dollar.)

I have written John Farrar concerning the color plates in Helm's book. I doubt if Helm can help here, but I tried to phone Farrar, whom I used to know very pleasantly, and I shall try again tomorrow. I can't do any harm; and, if I have good results, I shall telegraph you. Then you had best jump into the fray yourself and see what may be done. We certainly could use these nine plates.

We can get new plates made here. I am told that good ones, for color, should cost around \$750 each and that we could get unsatisfactory ones for \$450. I was told that you could not do better in New York, but I suspect that under certain circumstances you can. If we are to do these plates here, we need transparencies, say 3 x 4, to work from; and we should have these transparencies by January 1.

I believe, all the same, that it would be best if this were managed in New York, as you have been through this before. Does Bill Lane have some inside track on plate making; and, if so, could the total number of plates be funneled through him? To repeat, this is our main bottle neck; and you must move rapidly here. We ought to be getting finished plates, either new or electros, early in January. There is plenty of time, but there is absolutely none to waste.

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LEO ASBELL

Dec 20, 1954.

Dear Mr. Marin:

I have returned by Railway
Express the "Marin" you shipped
me on approval. Sorry for any
trouble that it might have
caused you. I hope to be in a
position to purchase another
in the near future.

Please have Mr. Halper send
me the LaCasse authentication.

Thank you —

Yours very truly,
Leo Asbell

MRS. RAFAEL NAVAS

316 East Sixty-sixth Street, New York 21, N. Y.

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Dear Edith:

Thank you for the elegant dinner last evening and the pleasant visit. I am glad to see you looking so well.

Peter Magill of the College Art Association tells me that C.A.A. is circulating one questionnaire, as the copy enclosed.

It seems that Maynard has told Henry McBride and the Roots that Elizabeth Navas has said that the McBride articles et cetera have to be brought to gether. Well, what next?

I feel a bit silly.

Best wishes for 1955

Elizabeth

30th December

NEW BOOKS: A CHECKLIST

PICASSO AND THE HUMAN COMEDY. 180 drawings, 16 in full color, of work done in the winter of 1953-54. Harcourt, Brace. \$25.00

THE LIGHT OF DISTANT SKIES. By James Thomas Flexner. A study of American painting from Colonial days to the middle of the nineteenth century. 120 half-tones illustrations. Harcourt, Brace. \$10.00

THE ALPHABET OF CREATION, illustrated with 45 drawings by Ben Shahn. A numbered autographed edition of 500 copies. New York, 1954. \$15.00

MODERN PRINTS AND DRAWINGS. By Paul J. Sachs. 290 drawings, with an expert's review of a century of prints and drawings and a chapter on modern print-making methods. Knopf. \$7.50.

AFRICAN ART. By Werner Schmalenbach. Macmillan. 176 pages, 131 half-tones, 16 color plates. \$12.50

THE ART OF ANCIENT MEXICO. By Franz Feuchtwanger. 109 photographs, 4 in color, by Irmgard Groth-Kimball. Vanguard. 125 pages. \$12.50

THE EAGLE, THE JAGUAR AND THE SERPENT. Indian Art of North America. By Miguel Covarrubias. 12 color plates and 113 drawings by the author, 87 photographs. Knopf. 314 pages. \$15.00

OCEANIC ART. By Dr. H. Tischner. 96 full-page illustrations from famous European collections. New York, 1954. \$8.50

TREASURES OF THE GREAT NATIONAL GALLERIES. By Hans Tietze. 300 illustrations, 24 color plates. Phaidon. \$10.00

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NEW TALENT



Paul Frazier's Stretching Cat

Paul Frazier's favorite subjects are animals and people in tension and repose. Instructor in ceramics and sculpture at the the Munson-Williams-Proctor Institute's School of Art, Frazier was featured last winter as one of a group of "Americans with a Future" in *Art in America*. In that issue, John I. H. Baur, Curator at the Whitney Museum of American Art, noted that Frazier prefers to work, as he has in his recent pieces, in terra cotta and direct plaster; such direct modeling allows him greater freedom to experiment and does not impose the materials, shapes and techniques involved in carving wood or stone.

Simplified but by no means abstract, his figures are original, individual views of such subjects as a *Sleeping Boy*, a *Scratching Cat* and *Fighting Dogs*. His *Stretching Cat* is, in the words of Baur, "symbolic of all cats."

interpreting the Pre-Columbian characteristics of the works shown. It seems more as if the standard techniques of the film on art had been applied to these objects without much sensitivity or originality. There are the standard long shots and close-ups, the use of a turntable and dramatic lighting, etc. The lighting occasionally obscures or distorts an object, and reflections occur with annoying frequency. In two or three cases these reflections obliterate the object completely, producing an abstract pattern on the screen. Color is not unobtrusively used, but it is extremely objectionable at times when brilliant backgrounds dominate small objects.

In conclusion, it must be said that the film is not without value. The works of art shown are of consistently high quality; some of them are of the greatest artistic and historical importance. Furthermore, it is the only film available on the subject and temporarily at least fills a gap.

Director: Enrico Fulchignoni, Narration: Jacques Soustelle, Photography: Roger Bellanger, Music: Pierre Henry, 20 min., color, 16 mm., 1953. Distributed by Brandon Films, Inc., 200 West 57th Street, New York 19, New York; Rent \$15.00; Sale \$225.00.

Patrick T. Malone

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published is 60 years after the date of sale.

December 2, 1954

Mr. James B. Schramm
Post Office Box 587
Burlington, Iowa

Dear Jim:

We have received a bill from David Rosen for the amount of \$100.00, representing the cost of restoration of the Ben Shahn painting "New York". Thus, your claim to the insurance company should represent that figure, plus transportation charges, and I would also try for a devaluation.

I am now enclosing a credit slip for the painting, representing the amount you paid. You are entitled to the insurance collection, whatever it may be. The \$1500.00 will be applied - as agreed - to purchases of drawings by Ben Shahn. Do you want the two tentatively selected sent to you, or do you prefer to wait until your next visit to make a decision about them, and others that have arrived since your visit.

Regards to you and Dorothy.

Sincerely yours,

EGH:mb
enc.

Neiman-Marcus

DALLAS

17 December 1954

MR. JAMES D. HOGAN
DEPARTMENT OF ART
UNIVERSITY OF ILLINOIS
URBANA, ILLINOIS

DEAR MR. HOGAN:

We will be happy to lend you the Georgia O'Keeffe "Antelope 1954". We will ship it to you so it will be in your hands before February 14th. In listing it in your catalog, will you please credit this to the collection of Mr. and Mrs. Stanley Marcus.

I certainly recall your visit to Dallas and I am still hoping that I will have the opportunity of stopping over in Urbana to see your wonderful art department.

Most sincerely yours,

Stanley Marcus

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C
O
P
Y

December 13, 1964

Mr. John B. Stillwell
c/o Mr. John Winters
1840 Jersey Street
Quincy, Illinois

Dear Mr. Stillwell:

I am so pleased that you are acquiring the Lachaise sculpture and the Dove watercolor. The latter, as stated on the bill, is subject to exchange in the event that you would prefer another example by Dove at some future time.

The Lachaise is an original casting completed by the artist during his lifetime, and as far as I know Madame Lachaise has made no recasts of this subsequently. Also as far as I know, only three casts were made originally by Lachaise and there should be no more than that in existence. Since we were not his representatives, we have to depend entirely on what other dealers pass on as information.

The two objects will be shipped to you the latter part of next week. If I do not see you before the holidays, my best wishes for a Merry Christmas and a Happy New Year.

Sincerely yours,

EGH:nh
enc.

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Mrs. Edith Gregor Halpert - Page 3

December 21, 1954

You are very good about my piece. I had supposed that you could not stand it and had said nothing through sheer embarrassment.

Ever yours,



Frederick S. Wight
Director of the Art Galleries

FSW:dd
Enclosure

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WATERCOLORS

Metropolitan

From the window of '951' - 1911

Metropolitan

Three years, 1911 - 1912

Metropolitan

December 9, 1954

Metropolitan

Metropolitan

(see also the list of the 100 most important watercolorists)

Mr. Frederick S. Wight, Director
Art Galleries
University of California
Los Angeles 24, California

Dear Fred:

Working in reverse, I am starting with your letter of December 7th.

Please do not countermand any requests for electros or plates, as part of the deal includes this contribution to WELL? Apropos, this morning Ronald Freeland, associate Publisher of Intercultural Publications, Inc., was in to discuss an article planned for PERSPECTIVES -- the Ford Foundation publication -- for April. He is planning to use four color plates and four black and whites. I suggested that we would help towards one or two of these plates by contributing \$100 as our share, so that we could use the plates for the catalogue and book. He seemed entirely agreeable. The one "must" in my estimation is "The Fog Left" (oil 1949); the other is the 1953 oil "Spring #1" owned by The Phillips Gallery. Perhaps Phillips can be induced to pay for this plate completely and we can have it exclusively for our use. I am also working with Look Magazine on a rather unfortunate situation because Charlotte Willard is no longer there and there seems to be considerable confusion in connection with art matters. O'Keeffe, John and I went through the material again and here is a list of eliminations which we feel very strongly about, none that the show is being reduced.

OILS

- #2 The Little Maple Tree - 1912 - 1913 - 1914 - 1915 - 1916 - 1917 - 1918 - 1919 - 1920 - 1921 - 1922 - 1923 - 1924 - 1925 - 1926 - 1927 - 1928 - 1929 - 1930 - 1931 - 1932 - 1933 - 1934 - 1935 - 1936 - 1937 - 1938 - 1939 - 1940 - 1941 - 1942 - 1943 - 1944 - 1945 - 1946 - 1947 - 1948 - 1949 - 1950 - 1951 - 1952 - 1953 - 1954 - 1955 - 1956 - 1957 - 1958 - 1959 - 1960 - 1961 - 1962 - 1963 - 1964 - 1965 - 1966 - 1967 - 1968 - 1969 - 1970 - 1971 - 1972 - 1973 - 1974 - 1975 - 1976 - 1977 - 1978 - 1979 - 1980 - 1981 - 1982 - 1983 - 1984 - 1985 - 1986 - 1987 - 1988 - 1989 - 1990 - 1991 - 1992 - 1993 - 1994 - 1995 - 1996 - 1997 - 1998 - 1999 - 2000 - 2001 - 2002 - 2003 - 2004 - 2005 - 2006 - 2007 - 2008 - 2009 - 2010 - 2011 - 2012 - 2013 - 2014 - 2015 - 2016 - 2017 - 2018 - 2019 - 2020 - 2021 - 2022 - 2023 - 2024 - 2025 - 2026 - 2027 - 2028 - 2029 - 2030 - 2031 - 2032 - 2033 - 2034 - 2035 - 2036 - 2037 - 2038 - 2039 - 2040 - 2041 - 2042 - 2043 - 2044 - 2045 - 2046 - 2047 - 2048 - 2049 - 2050 - 2051 - 2052 - 2053 - 2054 - 2055 - 2056 - 2057 - 2058 - 2059 - 2060 - 2061 - 2062 - 2063 - 2064 - 2065 - 2066 - 2067 - 2068 - 2069 - 2070 - 2071 - 2072 - 2073 - 2074 - 2075 - 2076 - 2077 - 2078 - 2079 - 2080 - 2081 - 2082 - 2083 - 2084 - 2085 - 2086 - 2087 - 2088 - 2089 - 2090 - 2091 - 2092 - 2093 - 2094 - 2095 - 2096 - 2097 - 2098 - 2099 - 2100 - 2101 - 2102 - 2103 - 2104 - 2105 - 2106 - 2107 - 2108 - 2109 - 2110 - 2111 - 2112 - 2113 - 2114 - 2115 - 2116 - 2117 - 2118 - 2119 - 2120 - 2121 - 2122 - 2123 - 2124 - 2125 - 2126 - 2127 - 2128 - 2129 - 2130 - 2131 - 2132 - 2133 - 2134 - 2135 - 2136 - 2137 - 2138 - 2139 - 2140 - 2141 - 2142 - 2143 - 2144 - 2145 - 2146 - 2147 - 2148 - 2149 - 2150 - 2151 - 2152 - 2153 - 2154 - 2155 - 2156 - 2157 - 2158 - 2159 - 2160 - 2161 - 2162 - 2163 - 2164 - 2165 - 2166 - 2167 - 2168 - 2169 - 2170 - 2171 - 2172 - 2173 - 2174 - 2175 - 2176 - 2177 - 2178 - 2179 - 2180 - 2181 - 2182 - 2183 - 2184 - 2185 - 2186 - 2187 - 2188 - 2189 - 2190 - 2191 - 2192 - 2193 - 2194 - 2195 - 2196 - 2197 - 2198 - 2199 - 2200 - 2201 - 2202 - 2203 - 2204 - 2205 - 2206 - 2207 - 2208 - 2209 - 2210 - 2211 - 2212 - 2213 - 2214 - 2215 - 2216 - 2217 - 2218 - 2219 - 2220 - 2221 - 2222 - 2223 - 2224 - 2225 - 2226 - 2227 - 2228 - 2229 - 2230 - 2231 - 2232 - 2233 - 2234 - 2235 - 2236 - 2237 - 2238 - 2239 - 2240 - 2241 - 2242 - 2243 - 2244 - 2245 - 2246 - 2247 - 2248 - 2249 - 2250 - 2251 - 2252 - 2253 - 2254 - 2255 - 2256 - 2257 - 2258 - 2259 - 2260 - 2261 - 2262 - 2263 - 2264 - 2265 - 2266 - 2267 - 2268 - 2269 - 2270 - 2271 - 2272 - 2273 - 2274 - 2275 - 2276 - 2277 - 2278 - 2279 - 2280 - 2281 - 2282 - 2283 - 2284 - 2285 - 2286 - 2287 - 2288 - 2289 - 2290 - 2291 - 2292 - 2293 - 2294 - 2295 - 2296 - 2297 - 2298 - 2299 - 2300 - 2301 - 2302 - 2303 - 2304 - 2305 - 2306 - 2307 - 2308 - 2309 - 2310 - 2311 - 2312 - 2313 - 2314 - 2315 - 2316 - 2317 - 2318 - 2319 - 2320 - 2321 - 2322 - 2323 - 2324 - 2325 - 2326 - 2327 - 2328 - 2329 - 2330 - 2331 - 2332 - 2333 - 2334 - 2335 - 2336 - 2337 - 2338 - 2339 - 2340 - 2341 - 2342 - 2343 - 2344 - 2345 - 2346 - 2347 - 2348 - 2349 - 2350 - 2351 - 2352 - 2353 - 2354 - 2355 - 2356 - 2357 - 2358 - 2359 - 2360 - 2361 - 2362 - 2363 - 2364 - 2365 - 2366 - 2367 - 2368 - 2369 - 2370 - 2371 - 2372 - 2373 - 2374 - 2375 - 2376 - 2377 - 2378 - 2379 - 2380 - 2381 - 2382 - 2383 - 2384 - 2385 - 2386 - 2387 - 2388 - 2389 - 2390 - 2391 - 2392 - 2393 - 2394 - 2395 - 2396 - 2397 - 2398 - 2399 - 2400 - 2401 - 2402 - 2403 - 2404 - 2405 - 2406 - 2407 - 2408 - 2409 - 2410 - 2411 - 2412 - 2413 - 2414 - 2415 - 2416 - 2417 - 2418 - 2419 - 2420 - 2421 - 2422 - 2423 - 2424 - 2425 - 2426 - 2427 - 2428 - 2429 - 2430 - 2431 - 2432 - 2433 - 2434 - 2435 - 2436 - 2437 - 2438 - 2439 - 2440 - 2441 - 2442 - 2443 - 2444 - 2445 - 2446 - 2447 - 2448 - 2449 - 2450 - 2451 - 2452 - 2453 - 2454 - 2455 - 2456 - 2457 - 2458 - 2459 - 2460 - 2461 - 2462 - 2463 - 2464 - 2465 - 2466 - 2467 - 2468 - 2469 - 2470 - 2471 - 2472 - 2473 - 2474 - 2475 - 2476 - 2477 - 2478 - 2479 - 2480 - 2481 - 2482 - 2483 - 2484 - 2485 - 2486 - 2487 - 2488 - 2489 - 2490 - 2491 - 2492 - 2493 - 2494 - 2495 - 2496 - 2497 - 2498 - 2499 - 2500 - 2501 - 2502 - 2503 - 2504 - 2505 - 2506 - 2507 - 2508 - 2509 - 2510 - 2511 - 2512 - 2513 - 2514 - 2515 - 2516 - 2517 - 2518 - 2519 - 2520 - 2521 - 2522 - 2523 - 2524 - 2525 - 2526 - 2527 - 2528 - 2529 - 2530 - 2531 - 2532 - 2533 - 2534 - 2535 - 2536 - 2537 - 2538 - 2539 - 2540 - 2541 - 2542 - 2543 - 2544 - 2545 - 2546 - 2547 - 2548 - 2549 - 2550 - 2551 - 2552 - 2553 - 2554 - 2555 - 2556 - 2557 - 2558 - 2559 - 2560 - 2561 - 2562 - 2563 - 2564 - 2565 - 2566 - 2567 - 2568 - 2569 - 2570 - 2571 - 2572 - 2573 - 2574 - 2575 - 2576 - 2577 - 2578 - 2579 - 2580 - 2581 - 2582 - 2583 - 2584 - 2585 - 2586 - 2587 - 2588 - 2589 - 2590 - 2591 - 2592 - 2593 - 2594 - 2595 - 2596 - 2597 - 2598 - 2599 - 2600 - 2601 - 2602 - 2603 - 2604 - 2605 - 2606 - 2607 - 2608 - 2609 - 2610 - 2611 - 2612 - 2613 - 2614 - 2615 - 2616 - 2617 - 2618 - 2619 - 2620 - 2621 - 2622 - 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2766 - 2767 - 2768 - 2769 - 2770 - 2771 - 2772 - 2773 - 2774 - 2775 - 2776 - 2777 - 2778 - 2779 - 2780 - 2781 - 2782 - 2783 - 2784 - 2785 - 2786 - 2787 - 2788 - 2789 - 2790 - 2791 - 2792 - 2793 - 2794 - 2795 - 2796 - 2797 - 2798 - 2799 - 2800 - 2801 - 2802 - 2803 - 2804 - 2805 - 2806 - 2807 - 2808 - 2809 - 2810 - 2811 - 2812 - 2813 - 2814 - 2815 - 2816 - 2817 - 2818 - 2819 - 2820 - 2821 - 2822 - 2823 - 2824 - 2825 - 2826 - 2827 - 2828 - 2829 - 2830 - 2831 - 2832 - 2833 - 2834 - 2835 - 2836 - 2837 - 2838 - 2839 - 2840 - 2841 - 2842 - 2843 - 2844 - 2845 - 2846 - 2847 - 2848 - 2849 - 2850 - 2851 - 2852 - 2853 - 2854 - 2855 - 2856 - 2857 - 2858 - 2859 - 2860 - 2861 - 2862 - 2863 - 2864 - 2865 - 2866 - 2867 - 2868 - 2869 - 2870 - 2871 - 2872 - 2873 - 2874 - 2875 - 2876 - 2877 - 2878 - 2879 - 2880 - 2881 - 2882 - 2883 - 2884 - 2885 - 2886 - 2887 - 2888 - 2889 - 2890 - 2891 - 2892 - 2893 - 2894 - 2895 - 2896 - 2897 - 2898 - 2899 - 2900 - 2901 - 2902 - 2903 - 2904 - 2905 - 2906 - 2907 - 2908 - 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December 7, 1954

Mr. E. W. Hirsch
Franklin Frame Company
2019 Montrose Avenue
Chicago 18, Illinois

Dear Mr. Hirsch:

Thank you for the Plo-hangs. I am delighted with them and cannot tell you how grateful I am that you finally sent them to me.

Will you please let me know whether these may be ordered in quantities for clients who may want a large group? That is, larger than we want to present to them out of your generous gift.

It was so nice meeting you at Lee's and I hope that when you are in New York you will stop in at the Downtown Gallery.

Sincerely yours

EWHL:

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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Mr. Frederick Wight.

that case he can send you \$650. We may also get a check from David Rockefeller, but I shall have to wait until after the holidays. Schulte refused, so drop him. Perhaps the reproduction of the Hirschhorn painting which is quite similar could be obtained from "THIS WEEK" which is \$40 oil Movement, Boat and Sea in Grey.

Mr. Frederick Wight, Director
Art Galleries
University of California
Los Angeles, California

3. I am writing to Tannahill personally as an old friend to see whether he would not reconsider.

You have obviously obtained the following:

- | | | | |
|-----|------|------------------------------------------------------------------|-----------------|
| #17 | W.C. | Lower Manhattan | Goodwin |
| 19 | | Sun, Sea and Sky | Dallagher |
| 23 | W.C. | Movement Sea and Sky - 1946 | Lane |
| 43 | W.C. | Boat and Sea - 1927 | Dreyfus |
| 71a | W.C. | Machias, Maine 1945 | John Marin, Jr. |
| | | (please add this to your list as it was not included originally) | |
| 80 | W.C. | Sea Piece Maine 1951 | D.G. |
| 59 | Oil | Corn Dance 1929 | Metropolitan |

Are there others that you have written for

The three reproductions of paintings in the exhibition would be excellent as they are uniform in size. I would suggest that you write to him for the price of the over-run and if necessary we can help out on this.

2. We have received money for three plates to date. One check has already been mailed to you and others are now enclosed. Also, you will have plates of the following:

Loeb	Machias, Maine - 1922	Oil
Goodwin	New York at Night #3 1920	"
Phillips	Grey Sea	30 W.C.
Solinger	Stock Exchange 1924	30 W.C.
Flaschman	Composition, Cape Split #2	6 Oil
Flaschman	Lobster Boat 1938	14 "

On the latter I did not know whether you wanted both color plates and therefore told Flaschman to hold off until you decided whether you wanted the "Lobster Boat" as well. In

December 13, 1954

Mr. Frederick S. Wight
Director of the Art Galleries
Department of Art
University of California
Los Angeles 24, California

Dear Mr. Wight:

Thank you for your letter of December 7th concerning the Marin Memorial exhibition and the book planned in this connection. We discussed the contents of your letter at an editorial meeting and I am sorry to say that the outcome of the discussion was a decision against it.

In view of the fact that the first exhibition will open on March 1, 1955 in Boston, we feel that we could never have the book ready in time for it, and of course sales could be hoped for mainly in connection with the various exhibitions. We also felt that it would be just about impossible to have much luck in selling the book, which would probably have to be priced at \$6.50 or thereabouts, in competition with the catalogue selling at \$1.50 or \$2.00, even if book and catalogue would not be completely identical in contents. I am sorry that our decision had to be against the book, but I am sure that it would have been impossible to do something of first-rate quality within such a short time.

I am sending a copy of this line to Mrs. Halpert.

Sincerely yours,

Kurt Wolff

KW:cr

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MUSEUM OF
CRANBROOK ACADEMY OF ART
BLOOMFIELD HILLS MICHIGAN

EVA INGERSOLL GATLING
CURATOR

DECEMBER 22, 1954

MRS. EDITH HALPERT
THE DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK 22, NEW YORK

DEAR MRS. HALPERT:

X I AM ENCLOSED THE ART ACADEMY CHECK FOR
\$275.00 IN SETTLEMENT OF THE CLAIM FOR
DAMAGE TO THE GEORGIA O'KEEFE PAINTING.
I AM GLAD THAT THIS IS SETTLED BEFORE I
LEAVE CRANBROOK.

SINCERELY YOURS,

Eva Ingersoll Gatling

EIG/k
ENC (1)

X Pa Haupt 150.-

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mr. Frederick S. Wight

3.

Lawrence Fleischman and can decide later so that the reproductions are not weighed in one direction.

This about covers the momentary problems. As soon as we get the color material settled, we can start on the black and whites. Don't you think it would be wise to do this so that we get a better cross section finally?

And so, my best regards.

Sincerely yours

EWL:1

P.S. In cases where you have already invited a group of pictures dont you think it would be simple to send them a subsequent note to the effect that the show has been reduced in size and therefore some eliminations are being made?

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 7, 1954

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Mr. Albert Arenberg
Luminator-Harrison, Inc.,
849 West Washington Boulevard
Chicago 80, Illinois

Dear Mr. Arenberg:

It was very thoughtful of you indeed to return the magazine containing the Shahn reproduction.

Just as a reminder, we are planning a one man show of Shahn's work opening on January 15th. Perhaps this will serve as an attraction and I shall have the pleasure of seeing you again.

Sincerely yours

EOB1a

H

20 December 1954

Mr. Porter A. McCray
11 West 53rd Street
New York 19, N.Y.

Dear Porter:

Last week the Minister of Fine Arts, De Angelis d'Ossola, who has direct control over everything that concerns art in Italy, called me to the Ministry and told me that the U.S. pavilion at the Biennale had made a profound impression on the Italian public in general and his museum directors in particular. In response to queries from all over Italy he had decided to explore the possibilities of a one-man show of Shahn's work under the auspices of the Italian Government, and he asked me specifically whom he could contact in the U.S. in order to make the request. He told me he had talked with Embassy officials here who seemed doubtful that they would be able to handle such a show. I replied that I was sure that the organization which could manage this best would be the Museum of Modern Art and I was also sure that you personally would do a superb job with the details.

The Museum which he would make available for this show (without exception the most important in Italy) would be:

Milan - Villa Reale
Rome - Palazzo delle Esposizioni, or Palazzo Barberini
Florence - Palazzo Strozzi
Naples - Palazzo Reale
Turin - Palazzo Madama
Palermo - Teatro Reale

The expenses of course would be paid by the Italian Government and I need hardly add that the packing, hanging and publicity would be the best that Italy can offer.

December 11, 1954

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Mr. Walter H. McBride, Director
Grand Rapids Art Gallery
230 Fulton Street East
Grand Rapids, Michigan

Dear Mr. McBride:

Our Christmas exhibition has kept us so completely occupied that I have been rather slow in sending you the photographs. They are now on the way.

In the case of O'Keeffe and Marin it is difficult for us to make a selection as there is such great variety in subject matter, size and price. If you can give me a more specific idea of what you have in mind, perhaps I can send you additional photographs. A price list is enclosed.

Sincerely yours

ECH:la

December 7, 1954

Mr. Will Freund
Chairman, Exhibition Committee
Stephens College
Columbia, Missouri

Dear Mr. Freund:

Within a few days you will receive several Marin watercolors for your selection.

As we -- unlike Knoedlers -- work on a commission basis, we cannot extend our commission beyond the 10% which we have been allowing museums. I am sure that you will understand.

Sincerely yours

EGH, a

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SIGMUND E. EDELSTONE
8440 SOUTH MICHIGAN AVENUE
CHICAGO

December 16, 1954


Dear Miss Halpert:


Our new library was just finished a few days ago, and we hung the Jacob Lawrence in the hope that it would be just what we wanted.

Again, just like the Meigs which Mrs. Edelstone returned to you it was "too right" as far as color was concerned. If you will recall I showed you clippings of the three colors that were going into the room and we agreed at that time that the colors in the picture were just a perfect match. But after viewing it in the room for a few days, we all felt that it was too perfect and, therefore, not just what we wanted.

We appreciate the time and trouble that you have gone to and at this point all that we can say is that on our next trip to New York which will be within the next two months, we will come in again and hope to buy a few paintings before long.

Kindest personal regards, I am


S. E. Edelstone


3.61
P.S. Please advise me what the express charges were for the shipment to Chicago, and I will send you my check.

Miss Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

not to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Neiman-Marcus

DALLAS 1, TEXAS

December 3, 1954

The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Gentlemen:

This is with reference to the Georgia O'Keeffe
"Brooklyn Bridge" consigned to us on your invoice
#5200 dated November 19th. As you know, Mr.
Marcus had this shipped down for the consideration
of the Republic National Bank. The Bank has just
requested additional time to consider this picture
along with others. They expect to reach a decision
in the fairly near future and will let us know just
as soon as possible. We shall appreciate it very
much if you will go along with them as requested.

Cordially yours,

Benjamin Wiener
Benjamin Wiener
Merchandise Manager
The Galleries

BE/ed

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ay be published 60 years after the date of sale.

December 23, 1964

Mr. William M. Eisendrath, Jr.
Assistant to the Director
City Art Museum of St. Louis
St. Louis 5, Missouri

Dear Mr. Eisendrath:

Much as I should like to be of assistance to you,
I am not familiar with the current values of
Flannagan's work. He was represented by the Weyhe
Gallery and I am therefore sending on your letter
and the photographs to Mr. Weyhe, who I am sure
will give you the information you require.

Incidentally, would you mind changing the address
on your records from 43 to 32 East 51 Street.

Merry Christmas.

Sincerely yours,

EGH:mh
cc: Mr. Weyhe

UNIVERSITY OF CALIFORNIA

LOS ANGELES 14, CALIFORNIA
Department of Art

December 27, 1954

Air Mail

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

An interim letter. The responses are now beginning to come in and we should have some idea of the size and shape of the show in another week or ten days. We are all set to go ahead with the catalogue, and I await word from you as to the color plate situation. You have a copy of my letter to Folson which in effect clears the way, so that you can go right ahead. I have yet to receive any checks from the lenders who are so good as to provide us with color plates. I have just heard, however, from Bill Lane who is having new and better color plates made from his painting. I told him that we were making use of Folson with the thought that he might be of some help here in expediting matters.

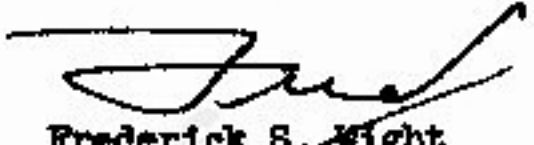
Two details which I wait to have cleared up are: The first and more important--I look forward to hearing from Dorothy Norman. Without her permission, to quote from the selected writings, I should be "in a spot," and I do not wish to have the type set until this is all cleared up. Let us trust that she is in town and that there is no block here.

The second detail is the need of written permission from Georgia O'Keeffe. This, I am sure, is only a detail but it might be a nagging one. Have you got this in hand?

Finally, we certainly need a photograph of Marin, and perhaps we would be better off if you could send us two so that we would have a choice. I think we should use the Stieglitz photograph.

Happy New Year to you, and I look forward to hearing from you.

Ever yours,


Frederick S. Wight

FSW:oks
Enclosure

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ROBERT CARLEN GALLERY

323 S. 16th Street, Philadelphia 2, Pa.

MT. B-1783

Monday evening

Dear Edith:

Kindly let me know promptly if you are interested in buying a painting of Mt. Vernon by William Prior in perfect original condition. This picture is guaranteed absolutely genuine and is the one that was owned by his son Matthew who sold it a few years ago to a very good friend of the family. This friend was a neighbor who lived in Boston and she was the one that wrote one of the first articles published on Prior, getting all the facts direct from Matthew and other members of the Prior family, and this canvas was reproduced in ~~that~~ ^{her} article. It was never for sale up to several weeks ago when I met her through a brother who is now living in Maine.

It is 19 x 25 inches. In original gilt frame. And the price is \$225.

Also please let me know about the Cooper Saloon sign I left with you as I have someone down here who heard I got it and is very keen about seeing it. This sign has quite a bit of historic importance and while it does have quite a bit of local significance attached to it because of its location, it is still of much greater interest in relation to the Civil War. The Cooper Saloon was located at Front & Market Sts. where the Railroad Station was located and where the troop trains departed from. The troops were given free sandwiches and drinks all during the Civil War at this saloon and the sign was just outside the door fastened to the ground.

Awaiting your courteous reply, I am

Sincerely yours,

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December 29, 1954

Mr. Ronald Freeland
Intercultural Publishers Inc.
477 Madison Avenue
New York City, New York

Dear Mr. Freeland:

As you know from Mrs. Edith Halpert, of the Downtown Gallery, we are preparing the catalogues for the John Marin Exhibition, an undertaking of the Museum of Fine Arts, Boston, the Phillips Gallery, Washington, the San Francisco Museum of Fine Arts, the Cleveland Museum of Art, the Minneapolis Institute of Arts, and the Art Galleries, UCLA.

Mrs. Halpert writes me that you have generously expressed your willingness to provide us with over-runs of the color plates which you are preparing for the forthcoming April issue of PERSPECTIVES. This is exceedingly good news to us. We could only use two of the four plates of which I hear, as they would have to be tip-ins; and the two we have in mind are: THE FOG LIFTS and MAINE ISLANDS.

We understand the plates are 6" x 9", and they would have to be set sideways on our 8 1/4 x 11 page. We would need thirty-eight hundred sheets of each. We would prefer not to have any title printed with the plate so that our own type can be consistent.

Would you let me know when these sheets could be available to us and what they would cost us. Time is short for us and we should like to have them not later than January 20. If it would have to be later, could you let me know the earliest feasible date.

When I hear from you, I shall send you a telegram. Meanwhile, may I express my very real gratitude to you for your generosity and help. I know that I speak for all the participants.

With best wishes,

Sincerely,

Frederick S. Wight
Director of the Art Galleries

FSW:ds

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

Department of Art

December 21, 1954

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I have your letter from Hollywood, Florida, where the dates are forgotten; and I am glad, all things considered, that your truancy is about over.

As to color plates: The list changes somewhat, due to eliminations through refusals; but the fact is, we now have a pretty full house.

Here are certainties:

Gray Sea
Lower Manhattan
Sun, Isles, and Sea
Sea Piece, Maine
New York at Night
Stock Exchange
Composition, Cape Split, No. 2
Lobster Boat, Cape Split
Sunset
Movement, Sea and Sky
Fog Lifts

Phillips
Coward McCann
Time
Time
Rosenthal
Solinger
Fleischman
Fleischman
Edith Halpert
Lane
~~Edith Halpert~~

In addition, I have ordered four plates from Life:

Boat and Sea, Deer Isle
New England Village
Corn Dance
In the Ring

Dreyfuss

I have created not one but two problems here, since I thought we had the New England Village in the show, and I find we do not. I knew we did not have In the Ring; but I want it as a replacement for the refused Circus Forms, as you know from my last. Will you therefore obtain In the Ring and this New England Village reproduced in Life of July 10, 1950. If they cannot be obtained, reach for the phone and talk to Miss Mary Alves of Life, and countermand them. But try your

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

John Schulte Sea Piece 1951
 David Rockefeller Midtown, N. Y. 1928
 David Solinger Stock Exchange N.Y.C. 1924
 Henry Loeb Machias
 Alan Rosenthal New York at Night #3
 Benson Ford Boat, Sea and Gull, Maine 1943
 Lawrence Fleischman Composition, Cape Split 1933

December 9th 1954

Mr. Henry Loeb
 812 Park Avenue
 New York, N. Y.

Dear Henry:

As you know, a Memorial show of Marin's work will be held in 1955, starting the tour in Boston at the Museum of Fine Arts in March.

This will be the most important exhibition of Marin's work ever held, and an elaborate catalogue is being planned with the prospect of having this expanded into book form subsequently.

We all agree that European artists made such rapid progress public-wise because of the elaborate and numerous publications. Now that we are the leading art country, the time has come for us to do as well as the French and better.

Since the publication is sponsored by the museums, none of which have much in the way of publication funds, we are hoping that some of the collectors will cooperate in this venture. I have just made arrangements -- at the recommendation of Monroe Wheeler, Head of Publications at the Museum of Modern Art -- with a top engraver who will charge only \$325 each for four plates, if we do them in quantity. Several of our collectors have volunteered to pay for a plate with the understanding that we would supply them with an over-run of one thousand of the color plates which could in turn be used as a Christmas card. The contribution would be made to the University of California and could be used as a deduction or as a business expense for a Christmas card. We are most eager to reproduce in color your "Machias, Maine, 1952".

I am writing to you directly as poor Fred Wight is snowed under in organizing the show, writing the foreword, etc. Would you please let me know your decision in the matter.

Sincerely yours

EGH:la

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December 13, 1964

Mr. John Palmer Leeper, Director
Marion Koogler McNay Art Institute
Post Office Box 530
San Antonio 6, Texas

Dear Mr. Leeper:

I cannot tell you how distressed I am that I have not written to you earlier.

As you may know, we opened our Christmas exhibition on November 23 and this gallery has been a mad house ever since, in addition to the hectic period directly before when the show was being assembled.

Because we had such a shortage of material for this exhibition, I went on a long shopping tour and bought about fifty paintings and sculptures by other important artists to fill in the gaps. It would have been impossible to find enough good material for you under \$100, which was not included in our exhibition.

However, to atone for this, I shall be glad to assemble for you a comprehensive group of paintings, drawings and sculpture by our group of artists and others, to fit into a category of \$500 and under. This would include some truly outstanding examples. Given a month's notice or so, I could get up an exceedingly fine group for the occasion.

Please let me know whether you would be interested.

Sincerely yours,

EGH:ah

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

December 13, 1964

Mrs. Howard Lipman
Cannondale, Connecticut

Dear Jean:

I, too, should like to chat with you about the magazine and other things relating to art. Besides, it would be very pleasant to spend an evening with you and Howard.

Can we make it immediately after the first of the year? I have just made reservations to leave for a short vacation in Florida next Thursday, and will have to work nights, in addition to two dinner engagements I have, in order to go off with a semi-free mind. Suppose I get in touch with you directly after the holidays.

Merry Christmas and a Happy New Year.

Sincerely yours,

EGH:mb

December 2, 1954

Mr. Eugene Kolb, Director
Museum Tel Aviv
16, Rothschild Blvd.
Tel Aviv, Israel

Dear Mr. Kolb:

Thank you for your letter. I am very pleased with your expression of interest in the Ben Shahn exhibition held in Venice last summer.

We are arranging a one-man show of his recent work at this Gallery for the month of January, but so many of the paintings are owned by institutions and private collectors, that it will be impossible to hold the paintings beyond the closing date of the exhibition. During the past three years, Shahn's work has been exhibited so extensively in small or large groups, that the Museums and private collectors refuse to cooperate any further for the time being - and certainly for at least a year. Thus, I would suggest that we consider the possibility of a Shahn show at the Museum Tel Aviv in 1956.

I shall bear in mind your desire to have a Shahn painting in your collection. However, it is very embarrassing for me to ask any institution or collector to make such a donation. This you can well understand in view of my position as agent for the artist. Nevertheless, I shall bear this in mind and when the opportunity presents itself, shall direct such a donation to Tel Aviv.

Sincerely yours,

EGH:mh

SWETZOFF
GALLERY

Hyman Swetzoff

HUNTINGTON AVE., BOSTON 16, MASS.

Kenmore 6-1990

Handwritten signature: Hyman Swetzoff

December 20, 1954

Dear Mrs. Halpert:

I enclose two more photographs of Nadelman
sculpture:

Circus Woman - \$1200
Cubistic Head - \$2200

Also a photograph of the Orchestra Conductor.

Sincerely yours,

Hyman Swetzoff
Hyman Swetzoff

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st St.
New York 22, N.Y.

For publishing information regarding sales transactions,
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

JAMES S. SCHRAMM POST OFFICE BOX 587 BURLINGTON, IOWA

December 9, 1954

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

I should like to give Dorothy a copy of The Alphabet of Creation with drawings by Ben Shahn and don't remember whether you have it for sale or not.

I am under the impression that Curt Valentin Gallery has it for sale, but I should think that you might also and of course would rather give you the business, such as it is.

If you don't have them, perhaps you would be good enough to have Lawrence place an order for me and have it sent and billed to the above address. Thanks and best regards.

Sincerely,



James S. Schramm

JSS/hb

TELEPHONE RE 8-3841
TELETYPE O C 370

311 GLOBE LIFE BUILDING
OKLAHOMA CITY 2,
OKLAHOMA

December 6, 1954

Mrs. Edith Halpert
Downtown Galleries
32 East 51st Street
New York, 22, New York

Dear Mrs. Halpert:

Your letter of December 4 came in with a photograph of the Lionel Feininger. I like this very much but should like to know about the color of it. I telephoned you to find out but you were not there. I telephoned because you did not have the price on the picture or in your letter. This Feininger is "Bird Cloud", 1948, a watercolor. The Oliver Baker number on the back of the photograph is 16161.

I note that you are holding this for me and that is an imposition. Therefore when you get back on Wednesday as they said you would be in the office, will you telephone me collect the price of this Feininger and be prepared to describe to me what the others look like.

And also describe the Arthur Dove's that you have. There is a watercolor that is blue and black with a mass in the center in the Chicago Museum that I like very much. And there is an oil called "High Noon" in the Murdoch Collection in Wichita, Kansas, that I like very much. Are you familiar with either one of these? A watercolor that has a central emphasis, or composition or symmetrical like that Murdoch I think would interest me more. And I would like the contrast of rich yellow and rich brown and blue and black. You may have sold that picture.

If you had rather not phone, you might hold this Feininger another day or so and reply to me air mail. I got your letter of the 4th on Monday morning.

Yours truly,

Archibald C. Edwards

ACE:pc

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Mrs. Edith Gregor Halpert - Page 2

December 16, 1934

Norman for permission to quote from the Selected Writings. Phillips' piece will be done this week, and I have asked Williams if he would write a paragraph or two. I have also extended such an invitation to Dorothy Norman.

Drop me a line, if you will, to tell me what the situation is as to new plates. I had hoped if you were in New York that you could follow up with Cosmopolitan for Marin Island and with Seventeen for the Benson Ford paintings, as well as with Castleton. In short, the color plates are the bottle neck, as we of course knew they would be.

Have a good Christmas.

Ever yours,

Frederick S. Wight
Director of the Art Galleries

FSW:dd
Enclosure

Major crisis: Met - and Doubtless
Chicago, and National Gallery,
need the written S' Kneffe permission,
which is understandable.

F.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

November 23, 1954

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York City, New York

Dear Edith:

I have been doing what I can on the problem of the scale of the Marin show. San Francisco wants 85 paintings and can't go higher on expenses. Harry Francis wants the full list if he can find the money. I am getting in touch with Davis. I imagine that the 85 painting shows will be simply San Francisco and of course, ourselves. The cutting down must inevitably be primarily in the Downtown Gallery and a estate holdings since we can't do too much half-timing among other lenders. This disconcerts me on your account, as these are the available paintings. But there will be some and I can't believe any sales are being missed in San Francisco or here that won't be consummated.

Davis is at the Gladstone in New York at the moment. Why don't you get in touch with him and urge the larger showing upon him.

Now for serious time table matters. I have written Georgia O'Keeffe at Albiqui, New Mexico. I tried to phone her but there is only one phone in this town. I wanted her permission before writing to borrow from the Met., etc. Please wire me how I reach her.

The main problem is the color plate problem. This is my earliest deadline. We must have the color plates we are going to use by January 1. What plates will be given us out of your collectors? What plates are available for borrowing? We can use five and perhaps ten. Do help me here at the very earliest, as this is at the heart of the looks of the catalogue and its cost.

I hope to have orders from the participants soon but I do not imagine the edition will run over 2000 or 2,500 with New York - unless Duncan Phillips comes through for a 1000. The larger the order the better the catalogue. You might indicate the extent to which you or John Marin do or don't want to participate. I have written the Metropolitan and shall ask for an answer in a couple of weeks. I have the impression the Whitney has some scheduling uncertainties and there may be an opportunity here which should not be lost.

Finally, Helm is doing an excellent piece which I shall probably call a Conclusion to a Biography.

Let me hear from you as I must now get going.

Ever yours, *Fred*

Frederick S. Wight
Director of the Art Galleries

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UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

Department of Art

December 6, 1954

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st. Street
New York City, New York

Dear Edith:

Here comes the first draft. Recall that this packages with another fifteen typewritten pages from Helm which will probably be called CONCLUSION TO A BIOGRAPHY.

Give this a quick reading and let me hear. As you will see, I have keyed up the language so there was not too much of a shift from Marin to myself. I think it works.

I wait to hear from you on the selection before continuing with requests. But I am shooting out letters on color plates. You gather I have just received your color plate list.

There will be a bibliography and chronology plus exhibitions. I shall send on a draft to be rounded out as in the Sheeler case.

Remember to send me word about Dorothy Norman. I want a little guidance here before writing her. And I do think we must borrow something.

Yours hastily,

Frederick S. Wight
Director of the Art Galleries

FSW:ak
Enclosures

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JOHN ROOD

1650 DUPONT AVENUE SOUTH
MINNEAPOLIS 5, MINNESOTA

December 16, 1954

Dear Edith Halpert:

Probably because of the Christmas rush of express the Shahn did not arrive in Minneapolis until Tuesday, the 14th! However we got hold of it at once, hung it in our dining room, and it was the hit of our party last night. We are in love with the picture all over again and it looks wonderful in the spot Dorothy placed it in. The colors are perfect for the setting---not that we buy pictures to go with color schemes, but this one just happens to hit with its grays and reds.

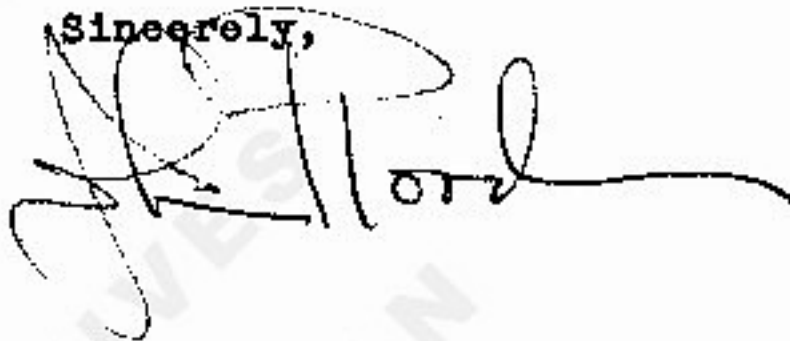
- * So of course we do want it. As soon as we return from Montana---we leave by plane in the morning and will be back for New Years---we will send you a check for \$1800? In that case it will go into Ben's exhibition as lent by us. We don't want anybody else to think they have a chance at it!

The picture is going out to you, via Budworth, in the morning. Harvey was kind enough to have it shipped from the Walker for us. Sorry it can't possibly get there for the 20th, but it should be along within a week.

- * Referring up to the above asterisk, we want the picture, but it does need some work on the mounting. The back is warped enough that the middle of the picture bows back from the frame and the glass is not held in tightly. The Walker staff inspected it this afternoon and their man in charge of such things says the backing can be stiffened and straightened out so that the warping will not occur again. I'm sure Ben will want to attend to this himself as someone not familiar with the picture might ruin it. So we would like to have the backing made flat before the picture is returned to us finally.

Best holiday cheer to you from both of us, and thanks for sending the picture on trial.

Sincerely,



Mrs. Edith Halpert
Downtown Gallery
32 East 51st St.
New York 22

rior to publishing information regarding sales transactions. searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

LEO ASBELL

Dec 18, 1954

Dear Mr. Marin:

Please receipt enclosed bill
and return.

My wife and I love the Marin so much
as I do. Appreciate your sending
it on approval. I will send you
a check on return it as soon
as it arrives. I wish that I
could afford to buy more of
your great father work. I hope
to some day soon.

Thank you for your courtesy
and hospitality at the gallery.
Sincerely,
Yours truly,
Leo Asbell

P.S. My wife loves the Lacbaire. Please
be sure to have the gallery send
me a letter authenticating it. That's all!!

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

December 23, 1964

Mr. Martin L. Weiss
407 South Hope Street
Los Angeles 17, California

Dear Mr. Weiss:

I have just returned from a vacation trip and found your letter.

If you can bear with me I shall send you several things on approval directly after the holiday. Meanwhile I hope the smog lifts and that you have a very gay Christmas and New Years.

My best regards to you and Mrs. Weiss.

Sincerely yours,

EGH:mh

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

S rue Claude Mathat
Issy-les-Moulineaux
Seine, FRANCE
12-19-54

Dear Edith,

A quick hello and a happy New Year to you, in lieu of belated Christmas wishes.

Everything goes very well for us over here. Robert's working hard. Love to all.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 16, 1984

Mr. Francisco Sainz
70 West 95 Street
New York 25, New York

Dear Mr. Sainz:

In reply to your letter of December 10, I wish to inform you that we concentrate entirely on American artists and our roster is limited to the ten artists listed below.

Sincerely yours,

LA:sh

December 23, 1934

Miss Anneliese Hoyer
Assistant Curator & Librarian
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Miss Hoyer:

Guglielmi is no longer represented by this Gallery.
Charles Alan at 32 East 65 Street is his agent,
and I am therefore forwarding your letter and
color slide to him. I am sure that you will
obtain the information you desire.

Sincerely yours,

EGH:mh

cc: Mr. Charles Alan

not to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

FOOD FAIR STORES, INC.

2200 EAST ALLEGHENY AVENUE

PHILADELPHIA 34, PA.

EXECUTIVE
OFFICES

December 6, 1954.

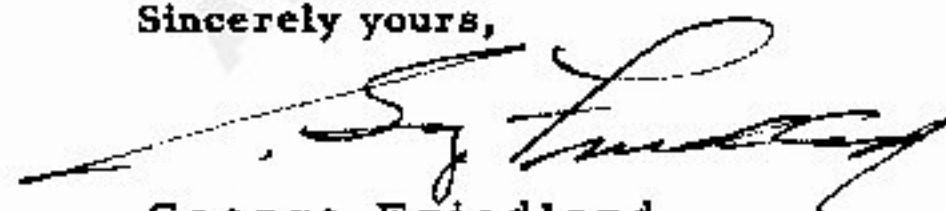
Miss Edith Gregor Halpert, Director,
The Downtown Gallery,
32 East 51st Street,
New York 22, N.Y.

Dear Miss Halpert:

I enclose, herewith, my check in the
amount of \$780. for the paintings referred to in your
letter of December 3.

These paintings will go to Philadelphia.

Sincerely yours,



George Friedland

GF:LS
Encl.

Forty-two Wall Street
New York 5, N. Y.

December
Twenty-first
1954

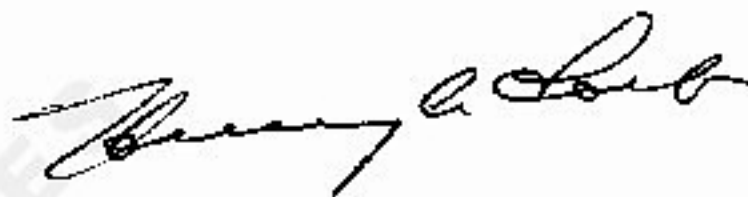
Dear Edith:

I have your letter of December 9th and am enclosing herewith my check for \$325.00, payable to the University of California, covering the cost of the plate for our picture. The only thing I wonder is when the plates are made why we shouldn't receive one after they have been used for the catalogue rather than just a run of 1,000 cards.

We are going to permit the exhibition of our painting but we would like it done on an "anonymous" basis.

With best wishes for A Very Happy Holiday Season,

Sincerely yours,



Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

not to publishing information regarding sales transactions, and to the extent that the artist or purchaser is responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 2, 1954

Mrs. S. E. Edelstone
232 East Walton Street
Chicago 11, Illinois

Dear Mrs. Edelstone:

Thank you for your note.

There is no hurry about returning the pictures or making a decision. You may indeed keep them for two or three weeks, until the room is ready - or longer if necessary.

I do want to make sure that you will be happy with the pictures and think it advisable for you to take your time about it.

It was so nice meeting you and Mr. Edelstone and I hope that you will visit us again when you are in New York.

Sincerely yours,

ECH:ah

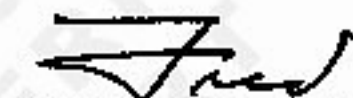
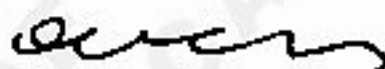
rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

P. S. The enclosure is the only way I could write Folsom without giving them too carte-blanche. But go ahead with them on this basis. I take it that you are getting the color transparencies and shooting them through to Folsom. I feel you should specify that you see proof, actual prints from the plates, so that if need be the color can be corrected - this is done with some latitude by varying the color of the inks. We must have progressive proofs sent out with all the plates.

I am also putting in rough drafts of the bibliography and of the chronology and exhibitions. I could have carried these further, but I do not have the resources to get these in really good shape here. May I count on you to have them licked into shape.

Thanks for your good letter.



Frederick S. Wight
Director of the Art Galleries

FSW:ds

Neiman-Marcus

DALLAS 1, TEXAS

December 13, 1954

Mrs. Edna Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I have just been advised by the Republic National Bank that they are going to be unable to use the O'Keeffe "Brooklyn Bridge". It will be sent back to you directly. Many thanks for your courtesy in this matter.

Sincerely yours,

Benjamin Mianer
Benjamin Mianer
Merchandise Manager
The Galleries

BE/sd

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Neiman-Marcus

DALLAS 1, TEXAS

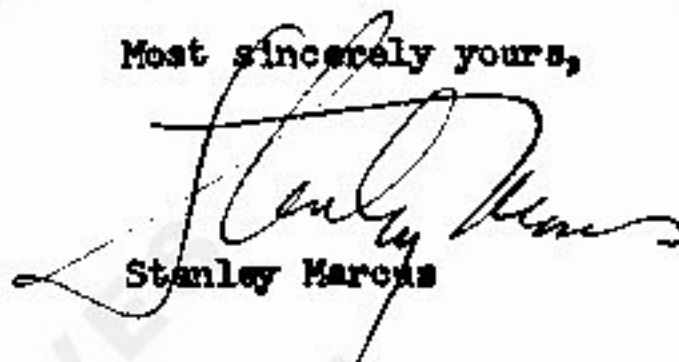
9 December 1954

THE DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK, NEW YORK

GENTLEMEN:

The enclosed check is in final payment of the Ben
Shahn watercolor #182.

Most sincerely yours,


Stanley Marcus

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 2, 1954

Mr. John Rood
1650 Dupont Avenue South
Minneapolis 5, Minnesota

Dear John Rood:

I have finally removed the Shahn from the wall and it is being shipped to you tomorrow, so that you may have a little time to live with it and decide whether or not you wish to have it permanently.

As I mentioned previously, we need this picture for our Shahn exhibition, and will have to have it before Monday, December 20, giving you just about two weeks to consider it. I hope this will be alright.

My best regards to you and Mrs. Rood.

Sincerely yours,

EGH:mh

FOLSOM ENGRAVING COMPANY

212 Summer Street, Boston 10, Massachusetts

December 24, 1954

University of California
Department of Art
Los Angeles 24, California

Attention: Frederick S. Wight,
Director

Dear Mr. Wight:

Replying to your letter of December 21st. We will make four-color process halftones from transparencies of the six subjects mentioned in your letter for \$328.50 each set.

If you will Air Mail the transparencies to us as soon as one or two are ready, it will help to start this work for you.

Another point regarding the making of four-color plates from color transparencies. We will send color proofs to you for your approval; you no doubt will compare our color proofs with the original paintings. Color transparencies are never true to the original. However, they do help us to get a close reproduction to the original. It is possible you will make notations for some corrections. If this is done, all the plates would not be ready for you by the middle of January.

However, we will work closely with you to produce this work as rapidly as is consistent with good reproductions.

Thanking you for your inquiry, we,

Sincerely,

FOLSOM ENGRAVING COMPANY

R. T. Eldridge

E-B

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. P. MARSHALL, President

FX-1201

1934 DEC 23 PM

SYMBOLS

DL=Day Letter
NL=Night Letter
LT=Int'l Letter Telegram
VE=Victory Ltr.

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NAB127 PD OKLAHOMACITY OKLA 23 1233PM

MRS EDITH HALPERT

DOWNTOWN GALLERIES 32 EAST 51 ST

TAKE FEININGER PER INVOICE WRITING

ARCHIBALD C EDWARDS

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

With kindest regards and best wishes for
a happy and prosperous New Year,

Very Sincerely,
Robert Tannahill

PO ✓
1/2/55
December 2, 1954

Mr. A. M. Carpenter, Exhibit Chairman
Abilene Fine Arts Museum
Box 143 - H.S.U. Station
Abilene, Texas

Dear Mr. Carpenter:

Although we do not make a practice of arranging exhibitions for institutions outside of this Gallery, we have made exceptions in the past. We prefer in such instances to present a cross-section of American art in the form of a group exhibition. Naturally, all the packing, transportation and insurance charges are taken care of by the consignee. In lieu of a rental fee, we prefer a sales guarantee to be decided upon in our subsequent correspondence.

If this arrangement would interest you, please let me know. The artists to be included are those listed at the bottom of the letter-head, together with fifteen of the younger artists we have represented in the past.

Sincerely yours,

EGH:mh

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

STEPHENS COLLEGE
COLUMBIA, MISSOURI

December 10, 1954

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of December 7. We did not make our letter of December 1 clear. We would like to have two paintings each by Davis, Dove, Marin, Shahn and Feininger for our January exhibition. We like to have ten or more paintings for our committee to select from.

I hope our telegram reached you before the paintings were sent to the Berkley Express and Mowing Company for packing.

Sincerely yours,

Will Freund

Will Freund
Chairman, Exhibition
Committee

WF:m

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18, 1954.

SPO

New Director Is Named By Brooklyn Museum



Edgar Graig Schenck

The Brooklyn Museum announced yesterday the appointment of Edgar Graig Schenck as director, effective Aug. 1, 1955. Mr. Schenck, who is descended from early Brooklyn settlers, succeeds Charles Nagel, who resigned the post to become director of the City Art Museum of St. Louis.

Now director of the Albright Art Gallery at Buffalo, Mr. Schenck was for thirteen years up to 1946 director of the Honolulu Academy of Arts and an instructor at the University of Hawaii. In Mr. Schenck's long experience with museum administration and education in Hawaii, he became particularly conversant with primitive cultures of the Pacific, an area strongly represented in the Brooklyn Museum.

The new director, 46 years old, did undergraduate and graduate work at Princeton University, and while there was a member of several university-sponsored archaeological expeditions in the early Nineteen Thirties.

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SEE PAGE 18 FOR REDS CITED

December 3, 1954

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Miss Emily Genauer
Art Critic and Editor
New York Herald Tribune
230 West 41 Street
New York 36, New York

Dear Emily:

As you requested, a credit slip has been made up for you and a bill for the amount, less the sales tax, has been sent to Mr. Friedland. Vulgarly I explained that if the pictures are not to be shipped to Philadelphia and returned subsequently, we shall have to send an additional bill for the tax as we are closely watched by the tax people in connection with this rate regulation.

I hope that you are enjoying the three small "masterpieces" and that Fred was pleased with your choice.

By the way, if at any time - and this does not seem possible - you should run out of material for feature stories, I have a fascinating one to suggest in connection with the embassy in Oslo, Norway. I have assembled a good deal of material and I think you might be interested in seeing it when you have some time to spare.

Just in passing, I thought you would be amused to learn that the Marin reproduction brought telephone calls from Buffalo, Omaha and elsewhere.

Sincerely yours,

EGH:mb

December 23, 1954

Mr. Wilbur D. Peat, Director
Art Association of Indianapolis
The John Herron Art Institute
110 East Sixteenth Street
Indianapolis 2, Indiana

Dear Mr. Peat:

Your letter dated December 16 just came to my attention this morning, when I returned from a short vacation trip.

Much as I should like to cooperate with you, the time is most unfortunate as we are opening a Shahn exhibition at this Gallery on January 17 and the few unsold pictures will be included, together with a great many loans. Naturally, I would like to have Shahn represented with a top example in your exhibition, and would therefore prefer to wait, under these circumstances, as the cream will be included in our show. I am sure that you will understand.

My very best wishes for a very happy holiday.

Sincerely yours,

EGH: mh

Schwarz
Louis
Jack

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518
KELTMO
PHILADELPHIA

The Season's Greetings
and best wishes
for the New Year

December 7, 1954

Mr. Vernon Nikkel
c/o R. C. Crite III
West Dorsey Lane
Hyde Park, New York

Dear Mr. Nikkel:

Enclosed you will find a complete list of the exhibitors in our current exhibition.

Since our show opened two weeks ago, many of the paintings and sculpture originally hung has been sold and delivered and this week we have a new group of view.

For your information, in addition to the artists we sponsor permanently (the names printed below) we purchased a great many others for this event. The new Stuart Davis was sold promptly, as well as some of the early examples, but we are now including in the new group a gouache by Stuart Davis dated 1927 entitled "Eggbeater". This is one of the famous group of gouaches and oils, all of which are now in museums or private collections and is the only one of the series available. He had retained it for his own collection.

Kuniyoshi is represented with two drawings -- one of the well known painting "Cafe" which is in the Whitney Museum. This is in pencil and measures $10\frac{1}{2} \times 12\frac{1}{2}$, dated 1934 and priced at \$375. The other is an early still life dated 1931 and priced at \$210. Incidentally, the measurements of the Davis gouache are $17\frac{1}{2} \times 14\frac{1}{2}$ and the price \$325.

There is so many other exciting examples on view that it is difficult for me to give you a detailed description. Is there any possibility that you can come in to see the show and the additional items we have tucked away as replacements.

Sincerely yours

EGH:ls

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MARION KOOGLER MCNAY ART INSTITUTE

POST OFFICE BOX 530
SAN ANTONIO 6, TEXAS

December 28, 1954

Dear Mrs. Halpert:

Thank you for your kind letter of December 13. I am so sorry that it was impossible for you to be represented in our December exhibition for it has developed into a vast success, and about sixty objects have been purchased by collectors and our sales have totalled over \$3,000. It was a great problem to decide upon the price range for such an exhibition, but for the first two or three years, I am inclined to think that under \$100 is the wisest margin.

I shall look forward to seeing you in the spring, meanwhile, many thanks for your interest.

Sincerely,


John Palmer Leeper
Director

Mrs. Edith Gregor Halpert,
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

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Total Population of the U.S. December 1, 1954

163,699,000

Total Family Units - April 1954

41,202,000

Greenwich

(I wrote asking their terms, their letter refers me to the New York Graphic Society of ~~Greenish~~, who have taken over for them. Would you look into this one and see what are the best terms we can get. They certainly won't give to Wolf. I should very much like color for STORM OVER TOAS, and for CIRCUS FORMS, which otherwise loses badly).

5. Boat, Sea and Gulls Maine, Seventeen (Have written one Art Kane, not yet heard).
6. Lower Manhattan, Coward McKann
(Can have electros for fifty dollars, but may miss painting).
7. Red Sun and Brooklyn Bridge, Chicago
8. Sea Piece #51, and Sun Isles and Sea, Times Magazine (have requested - letter to Alan Eliot).

I enclose a list of possible plates. We plan for eight, could run twelve but it costs money even to use these things.

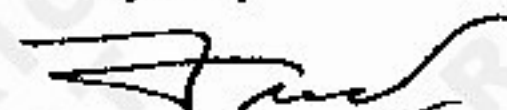
We have sofar run into a dead end re the plates in Helms' book. The ICA is writing Farrah Strauss, who have written to the ICA, Nobody knows. But they are not needed. Finally, I enclose a stupid letter from Look. The most we need here is their MOSS MOUNTAIN MAINE reproduction long ago. But I am not keen about this one.

I am delighted if you can get plates made for three hundred in Boston. This is good news for the collectors. But do see something before going ahead. It is only good news if the plates are good. The owners won't be happy with a fuzzy bargain.

Finally, we must print out here if Pantheon does not do the catalogues, for all sorts of reasons. The catalogue is all laid out and does not look like a catalogue. I very much need an effective photograph of Marin, not the one playing the piano, which was the frontispiece of the ICA catalogue.

I have gone through the black and whites, will send you my list early next week.

Ever yours,



Frederick S. Wight
Director of the Art Galleries

FSW:ds

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that life is finished.

This is a tendency of those who draw this art that is nearer to the oriental art than the European, and in fact, the oriental painting may have been for the American painting the most fecund influence. It was possible to feel it in graves, (of which the painting exposed does not show it). Tam is from Hawaii, Tobey, Still and some others work in California (some people have spoken of a Pacific school).

In reality it is ~~less~~ less an influence than an example, an affinity. The latest aspirations of our painting to more freedom help us to find out, step by step, in this art typically American familiar interest.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

rior to publishing information regarding sales transactions, owners are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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WESTERN UNION

W. F. MARSHALL, President

FX-1201

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NA077 PD=OMAHA NEBR 20 1028AMC=

1954 DEC 20 PM 12 02

MRS EDITH HALPERT=

CARE DOWNTOWN GALLERY 32 EAST 51 ST=

TWO PAINTINGS RETURNED YESTERDAY VIA RAILWAY EXPRESS

INSURED FULL AMOUNT I KEPT NUMBER 46 - 12 COUNTRY

REGION OF RAMAPOS LETTER FOLLOWING=

BETTINA CUDAHY=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

KARL ZERBE

Harlequin with Folded Arms	1941	30 x 40	Encaustic	Cushing-Gellatly(Boston)
The Angel	1943	40 x 30	"	Colten 3792-1
The Cup of Tea	1944	24 x 35	"	" 4564-9
The Boston Daily	1944	39 x 31	"	" 4564-5
The Actors	1947	40 x 50	"	Baker DB 350
East of Lexington	1947	40 x 36	"	" 1914
Treacherous Horse	1948	23½ x 42	" & Temp	" 3006
Oskar Kokoshka	1949	24 x 40	Polymer Temp	" 4827
The Inventor	1951	24 x 36	"	" 8029
Kiosk	1952		"	" 9390

SWETZOFF
GALLERY

Hyman Swetzoff

HUNTINGTON AVE., BOSTON 16, MASS.

Kenmore 6-1990

66

December 14, 1964

Dear Mrs Halpert:

I must apologize for the long delay in sending you photographs. And so to mitigate some of my impatience, if not yours, I enclose two photos. One of the Hyman Bloom drawing which is \$450 less 10%; and one of the Chef d'Orchestre, cherry wood, by Elie Nadelman, at \$2500 also less 10%.

There is a photo with sizes of the Pianiste by Nadelman in the Nadelman catalogue which also lists the height. The price is \$3500. Mrs Nadelman is getting a little panicky about everything leaving her house; especially the wooden pieces. There are only about 1/2 dozen left now.

Very shortly I will send a photo of another, two (sorry), wooden pieces and that about completes all the wood sculpture available.

Please let me hear from you soon since I will be leaving for Europe on the 26th of December.

Yours sincerely,

Hyman Swetzoff

Mrs Edith Halpert
32 East 51st Street
New York City, New York

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Martin Baer.
1115 - Polk - Str.
San Francisco 9. Calif.



UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA
Department of Art

December 7, 1954

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York City, New York

Dear Edith:

Your letter concerning PANTHEON BOOKS and Kurt Wolf came late yesterday, and I enclose a copy of my letter to Wolf. This is good news if only it materializes. When can we get word from Wolf? I did not wish to overstress the problem of timing in my letter, knowing that you realized this and would be pushing him right along.

You must now have my text which I take it is much less than the text you described to Wolf. This can be remedied, and quickly if need be. It was, of course, geared to the space we have available. I hope you like it, but I am wide open to suggestion.

The only awkward thing now is that I did write Alexander Eliot, asking definitely if TIME could let us have two electros. This must be countermanded if PANTHEON takes over. But I can coast on this until the first of next week.

Hastily,


Frederick S. Wight
Director of the Art Galleries

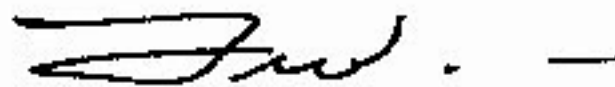
FSW:ak
Enclosure

Mrs. Edith Gregor Halpert - Page 3

December 2, 1954

The time for the Whitney would have to be after mid-April, 1956 -- that would be the perfect time. We would be prepared to drop the size of the catalogue format to standardize ourselves with the Whitney publications, but this would mean a whole new layout, and we would have to make this change very soon indeed.

Ever yours,



Frederick S. Wight
Director of the Art Galleries

FSW:dd
Enclosure

P.S. - I planned a fund that the plans for Helen's book were furnished by the Inst. of Contemporary Art. I just imagine they have them on hand, but I have written you.

I am shooting out letters re plans as a first priority, & then keep you informed.

Ever



P.S. Remembrance we want some money getting one from Debtors etc in place of 3 from the London Warehouse. But in the long run we let's not cut D.P. too hard

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THE NE

oses U. S. Reserve 000 Trained Youths

What a Youth Could Do Under Reserve Program

Special to The New York Times.

WASHINGTON, Dec. 17.—Under the new National Reserve Plan proposed by the Defense Department today the youth at 17 would have these alternatives:

¶He could volunteer for six months of training, after which he would be in reserve for nine and a half years.

¶He could wait until he was drafted to serve two years, after which he would go into reserve for six years.

¶He could volunteer for the Army, the Navy, the Air Force, the Marine Corps or the Coast Guard and after completing his enlistment go into reserve for varying periods of years, depending on his years of active service.

¶He could go into a reserve or National Guard unit with the understanding that he would ultimately take two years of active service in one of the regular armed forces and six years of reserve, or the six-month training program and nine and a half years of reserve.

The youths who choose merely the six-month training program would not be entitled to educational and veterans benefits.

training functions and would be paid for their part-time service.

¶The Selectively Callable Reserve would be a non-organized, non-paid reserve pool that would provide experienced personnel for the forces raised in the secondary phases of mobilization.

The Service Callable Reserve and the Selectively Callable Reserve would replace the present Ready Reserve and the Standby Reserve, respectively.

The Service Callable Reserve would be made up of men who had completed their active service or training. Thus a man who completes his two years of draft service would go into this category for six years. A man who...

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December 4, 1954

Mr. Frederick S. Wight, Director
Art Galleries
University of California
Los Angeles, California

Dear Fred:

I am now reporting to you the various efforts I have made in connection with the catalogue and book. Publishers just aren't ready to do this sort of thing and are more than ever commercial.

During an interesting lunch with Mathew Meyer of Vanguard, he spoke with great enthusiasm about Pantheon Books. I can heartily agree with this enthusiasm as the recent publication, "Alphabet of Creation" by Ben Shahn is one of the most beautifully designed and printed books. In any event, I talked with Curt Wolf of Pantheon Books, 333 Sixth Avenue, New York, and he seems quite interested -- this time I believe the guy -- in publishing both the catalogue and the book. In his case I reduced the quantity to 1500 at \$2.00 to test his true interest.

At this point we both felt that it was much wiser for you to communicate with him directly as soon as possible because of the time limitation. For your information, I spoke of a format of approximately 8 1/2 x 11 and not smaller than 7 1/2 x 10 with a minimum of sixty-four plates, hopefully dividing them equally between color and black and white. I told him that there would be about sixty-four pages of text and that in addition to your text, there would be brief introduction or whatever by MacKinley Helm, Duncan Phillips and possibly William Carlos Williams, as well as a number of tributes. Incidentally, Phillips, when he was here, thought he would prefer to cull "from his previous writings on Marin, organized of course into a unit".

I am very happy about this and urge you to communicate with Wolf at once.

My very best regards.

Sincerely yours

EGH:ls

P.S. I am sure that I can get several new color plates and if we are definitely including a number of these, I shall follow through on several others. Lawrence Fleischmann agreed to pay for one and I am quite convinced that I can get Schilthuis and Henry Loeb. You might look through the photographs and let me know which of the Fleischmann Marins you would prefer.

prior to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



THE GWINN COLLECTION
A DAIRY MUSEUM
PENN BROOK MILK COMPANY
500 SOUTH 27TH STREET
PHILADELPHIA 46, PENNSYLVANIA

December 13, 1954

The Downtown Gallery, Inc.
32 East 51st Street
New York 22, N. Y.

Att: Mrs. Halpert:

Dear Edith:

I enjoyed talking with you on the telephone Friday. I am looking forward to seeing how the Stuart Davis goes in our house. Meantime, I hope your travels will bring you to Philadelphia sometime before too long. I would be very happy to take you to lunch and show you what we have collected in the way of dairiana.

Hope to see you soon. Best wishes.

Sincerely,

David

Enclosed is our check for the
Ben Shahn silk screen.

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Neiman-Marcus

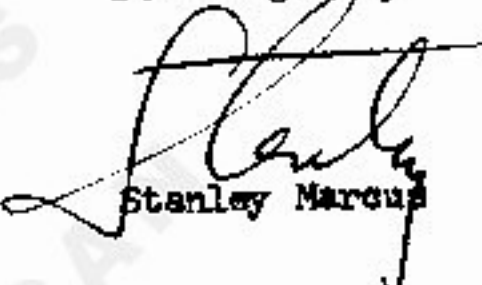
DALLAS 1, TEXAS
16 December 1954

MRS. EDITH HALPERT
THE DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK, NEW YORK

DEAR EDITH:

Recently I ran into an article in a French newspaper
on an American art exhibit that was held in Paris. I
had a translation made, and I thought you would be
interested in seeing it.

Best regards,


Stanley Marcus

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

FRANCISCO SAINZ
70 West 95 Street
New York 25, N. Y.
UN 5-1449

December 10, 1954

The Downtown Gallery
32 East 51 Street
New York City

Gentlemen:

I am a young artist, a Spaniard who has spent considerable time painting in my native country as well as in Paris and here in New York. I feel that I have a good deal to offer the art world and would therefore like to locate a suitable gallery in which to exhibit my works.

My exhibit will contain principally modern, non-abstract oils and possibly several prints. The subject matter is extremely varied, and I do not belong to any one school of painting but employ all the numerous techniques I learned during apprenticeship and through experimentation.

Will your gallery be available, and if so, what steps are to be taken in planning such a display in cooperation with you?

I enclose a self-addressed envelope for your reply.

Sincerely yours,

Francisco Sainz

Francisco Sainz

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GRAND RAPIDS ART GALLERY
230 FULTON STREET, E. → GRAND RAPIDS, MICHIGAN
OFFICE OF THE DIRECTOR

December 20, 1954

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Thank you for letting us see the Marin
photographs and for sending the painting on
approval. We are returning these as our patron
has selected a Kokoschka for her gift to the
Art Association.

We appreciate your cooperation and hope
that we may add an American to our collection
next year.

Very sincerely

Walter H. McBride

Walter H. McBride
Director

E. V.

WHM:ev

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

To E. H.

Calif
I have no copy of this important document.

How

LOOK

COWLES MAGAZINES INC. Look Building, 488 Madison Ave., New York 22, N.Y., MUrray Hill 8-0300

December 8, 1954

Mr. Frederick S. Wight,
Director of the Art Galleries,
University of California,
Los Angeles 24, California.

Dear Mr. Wight:

Thank you for your letter of December 3rd describing the John
Marin Memorial Exhibit.

We have checked through our records and find that we have re-
produced some Marin paintings in the past. They are:

Boat, House and Blue Sea, 1920
Region, Brooklyn Bridge Fantasy, 1932
Saddle River District, N.J. - Peach Trees
Lake George 1928
On Morse Mountain #6 Maine
Green Marine with Boats

The "Green Marine with Boats" was reproduced in letterpress but
unfortunately this was in 1948 and the engravings have been de-
stroyed.

"Region, Brooklyn Bridge Fantasy" was reproduced in the gravure
process and no plates are available.

In fact since all of these paintings were reproduced in 1948 and
1949, and as it is our policy to keep plates for six months, none
of the plates is available at this time.

It is certainly our aim to assist museums wherever we can and it
is too bad that we are unable to supply you with this material.

The exhibition interests me very much and I would like to know
more about it - i.e., where it is going to be held, the dates, etc.
so that we may give it consideration as a possible feature in LOOK.

Sincerely yours,

Allen F. Hurlburt
Allen F. Hurlburt,
ART DIRECTOR

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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may be published 60 years after the date of sale.

407 South Hope Street
Los Angeles 17, California
December 3, 1954

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Dear Mrs Halpert:

We are wondering if you have something that we would like. (We know that you have a great deal but what we have in mind is something around the hundred dollar range.)

This year it is Christmas in California, and it is a bit dull when compared to last year. The smog is no substitute for cold weather.

But as always we think of New York, and perhaps we need a painting of some kind that will bring us closer.

With best wishes for the season, and grateful for the ones you have selected in the past,

Sincerely,

Martin L Weiss

Martin L Weiss

P.S. This letter was
mis/layed, so please
forget about us until
your Christmas rush
is over - m/lw by row

December 23, 1954

Mr. Alan R. Solomon, Director
White Art Museum
Cornell University
27 East Avenue
Ithaca, New York

Dear Mr. Solomon:

I have just returned from a vacation trip and I found your letter, and have also been advised that all the paintings have been returned with the exception of "Portrait of A.S." which you will deliver personally.

We have been so rushed with pre-Christmas activities in the Gallery that I did not have an opportunity to write to you earlier to express my enthusiasm for the catalogue. Not only is the format very handsome but your forward is really remarkable in content and style and expresses a sensitive, understanding and sympathy with the work of Dove. When you are in New York I should like to talk to you about a project to extend this into book form at some future time. It has always shocked me that in this country even our top men - with few exceptions - are not recognized by publishers and I am eager to do something about this. Let me know when you plan to be in New York so that I can arrange my time accordingly.

Indeed I should be interested in the Shepard painting. Is it possible to have it photographed so that I may have an opportunity to consider the painting seriously? Do let me know.

My very best wishes for a happy holiday.

Sincerely yours,

BGH:ah

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO 22, NEW YORK

December 28, 1954


OFFICE OF THE DIRECTOR

Dear Edith:

Many thanks for your good letter of welcome. I'll look forward to the pleasure of seeing you much more frequently than we have in the past, and I am looking forward to being a part of the New York art world.

Betty and I both send our best wishes for the New Year,

Sincerely yours,


Edgar C. Schenck
Director

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

ECS:eb

ART NEWSLETTER

Publisher American Federation
of Arts
1083 Fifth Avenue
New York 28, N.Y.

President Thomas Brown Rudd
Director Burton Cumming
Editor Lyn Atha Chase

Published once monthly, October to May,
Subscription rates \$2.00 per year for
8 issues (free to AFA members).

"An artist has to look at life without prejudices, as he did when he was a child. If he loses that faculty, he cannot express himself in an original, that is, in a personal way. There is nothing more difficult for a truly creative painter than to paint a rose, because before he can do so he has first



HENRI MATISSE
1869-1954

of all to forget all the roses that were ever painted."

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Alfred H. Barr, Jr., Director of Collections of the Museum of Modern Art, edited *Masters of Modern Art*, published last month by the Museum as its major 25th Anniversary year publication. 240 pages, 356 plates (77 in color) \$15.

NEUBERGER COLLECTION AT WHITNEY

A selection of 100 modern American paintings and sculpture from the private collection of Roy and Marie Neuberger is the first loan exhibition in the Whitney Museum's new building. Mr. and Mrs. Neuberger began collecting contemporary American art seventeen years ago and today have one of the largest and most catholic private collections in the country. It includes paintings from early in the century, such as a Marin of 1910, to work done in 1954. Stylistically it ranges from the realism of Hopper to the Non-objectivism of Jackson Pollock. Most of the leading artists of this era are represented, but the Neuberger have also been adventurous in seeking out

promising new talent and have bought the work of many young artists such as Drumlevitch, Katzmann, Pozzatti and others. The collection has long since outgrown the owners' New York apartment. When not on loan, many of the pictures hang in Mr. Neuberger's downtown brokerage office, and in his Peekskill home.

The exhibition is the Museum's second in a series to acquire the public with outstanding private collections of contemporary American art. After it leaves the Whitney, showings are scheduled at the Arts Club of Chicago, the Art Gallery of the University of California, the San Francisco Museum of Art, the City Art Museum of St. Louis and the Cincinnati Art Museum. It is accompanied by a catalogue with 3 color and 23 black and white illustrations.

Karl Zerbe, head of the painting department at the Boston Museum School of Fine Arts for 17 years, is on leave to teach at the Florida State University in Tallahassee during 1954-55.



A SUGGESTION: for your Christmas Gift List

An unusual and exciting gift for \$15.....

Active Membership in the AFA for one year. Your relatives and friends will receive copies of ART NEWS and AFA NEWSLETTER regularly through 1955 and enjoy all the other privileges which AFA offers with membership.

To the donor, with AFA's compliments, will be sent a copy of the 1955 "ART NEWS ANNUAL" for one Christmas gift membership, and for

two or more, a one year subscription, to Art in America in addition to the Annual.

NAME _____

ADDRESS _____

CITY _____ ZONE _____ STATE _____

NAME OF DONOR _____

view to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

The pictures they are particularly anxious to show are those in the first room of the pavilion: Liberation, The Red Staircase, Pacific, Summertime, etc., also the drawings, serigraphs and posters.

I realize your problems with lenders, and also the deterioration of surface of some of Shahn's paintings is a serious consideration; on the other hand this request is tops for Italy and an impressive compliment both to the U.S. and to the Museum's show at Venice. The only other living non-Italian artists who have been honoured by the Government in this way are Picasso, Matisse and Rouault and judging from the really tremendous success of Shahn at Venice, which was a revelation to both the Italians and me, it would be a great service to U.S. prestige if a way could be found to organize such an exhibition (in conjunction perhaps with the similar requests of the governments of Belgium, Holland and Switzerland).

I realize that you cannot give an answer to this request at once, and De Angelis did not mention any dates. However, he told me that he would be grateful if the Museum could let him know if there was a possibility of their being able to handle this. He explained that this was only a preliminary exploration and if the Museum's answer was even tentatively favourable, he would write directly to the Museum in his official capacity.

I don't need to tell you how important this is. Please try your best: it would be a pity if the show which the Italian Government seems to want at all costs were to be handled by someone else or were to fall below the standards set at the Biennale.

Very best wishes,

Hereward Lester Cooke

ON TIMES SQUARE AT RADIO CITY

ALFRED LEWIS, GENERAL MANAGER



Circle 7-4868

HOTEL
TAFT
7th Ave. NEW YORK 19
at 50th St.
SINGLE, DUO, AND MANAGEMENT

Downtown Gallery —
Dear Edith;

Saturday
December 11th 1954

Do to not feeling well I am making
plans to go away for long stay, therefore
to have absolute freedom of mind, I'll not
make a decision as to painting under con-
sideration therefore do not hold same.

I do wish you all at the
Gallery a Merry Christmas and Happy
New Year. When I regain my health
I'll surely will be on the trail of PAINTING,
until then, Best of everything.

Sincerely
Ed. Gallagher

TARRY AT THE TAFT

2000 ROOMS WITH BATH — CIRCULATING ICE WATER — RADIO
MANY WITH TELEVISION — MANY ARE CONDITIONED

not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

JAMES S. SCHRAMM POST OFFICE BOX 587 BURLINGTON, IOWA

December 7, 1954

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Edith:

Thanks for your letter of December 2 giving us the necessary information regarding Ben Shahn's "New York". We are putting in a claim for the amount you indicate and presume there will be no further difficulty in the matter.

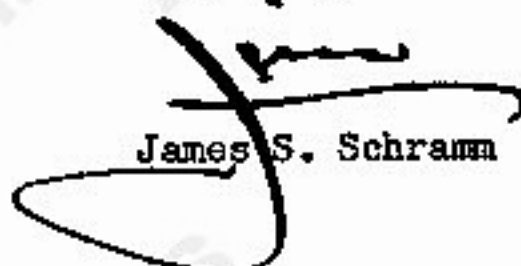
Dorothy and I think it would be best if you would hold the two drawings which we tentatively selected until we can both come in and see the others which have arrived since our last visit. We expect to be in New York during the second week of January and would like very much to make our final decision then. If this is too late for us to be assured of a good selection we shall be very sorry indeed.

Please keep us in mind and don't let someone else get the best of the new drawings. Maybe you could go so far as to mark some of them reserved or sold if there are not many and if some are outstandingly the best in your opinion.

I am in Washington about every other week these days and get up to New York for a day or so sometimes while I am in the East but I am not apt to have time to indulge myself in art. However, I will try to make a special trip from Washington to New York before the second week of January, if possible, rather than lose the opportunity to have a good selection of Shahn drawings from which to choose.

You may count on seeing us within four or five weeks in any event. In the meantime, a very Merry Christmas from us both.

Sincerely,


James S. Schramm

JSS/nh

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December 15, 1954

Mr. Norman A. Geske, Acting Director
The University Art Galleries
University of Nebraska
Lincoln 8, Nebraska

Dear Mr. Geske:

In my recent letter I asked whether you would straighten me out on your selection -- whether the titles in parenthesis indicate second choices or whether you were planning to have all the pictures listed. I assume that it is one by each artist.

All the paintings will be available to you on whatever date you wish to have them shipped, with the exception of the Ben Shahn "Blind Botanist", which however will certainly reach you in time for your opening.

The reason for this is that we are having a one man show celebrating the Twenty-five years association of Ben Shahn and The Downtown Gallery. This exhibition will be held from January 18th to February 12th, but the painting can be shipped separately on the 14th, as we are doing with several others. Incidentally, if the picture should be sold it will be done with the proviso that it be available for your exhibition and for Omaha.

Unless I hear to the contrary, the following will be listed for your exhibition:

✓ Stuart Davis	Dance
Charles Demuth	In the Province
Ben Shahn	Blind Botanist
Charles Sheeler	Manchester
✓ Miles Spencer	Entrance to the Port

Sincerely yours

EGM:1

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London SUNDAY TIMES • SUNDAY GRAPHIC • SUNDAY CHRONICLE • SUNDAY EMPIRE NEWS • Manchester DAILY DISPATCH • EVENING CHRONICLE • Newcastle NEWCASTLE JOURNAL • EVENING CHRONICLE • SUNDAY SUN • Sheffield SHEFFIELD TELEGRAPH • THE STAR • Glasgow DAILY RECORD • EVENING NEWS • SUNDAY MAIL • Aberdeen PRESS AND JOURNAL • EVENING EXPRESS • Cardiff WESTERN MAIL • SOUTH WALES ECHO • Middlesbrough EVENING GAZETTE • York YORKSHIRE EVENING PRESS • Blackburn NORTHERN DAILY TELEGRAPH, etc.

Kemsley Newspapers Ltd. of London *Janie*
3 December 1954

TELEPHONE: WISCONSIN 7-3887

NEW YORK REPRESENTATION

CLARE BLANSHARD

NEW YORK TIMES ANNEX BUILDING
229 WEST 43RD STREET
ROOM 724
NEW YORK 36, N. Y.

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
NY, NY.

Dear Miss Halpert,

Mr. Robert Harling of the London Sunday Times is visiting New York, and he was very interested to see at your Gallery photographs of the artist Ben Shahn.

He has just been to see Mr. Shahn and the Sunday Times will be printing an appreciation of him.

Do you think it would be possible for us to have one of the photographs you hold for reproduction?

I am sending this letter to you by messenger, and I would be very glad if I could talk to you on the telephone about this.

Yours sincerely

Clare Blanshard

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rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

December 13, 1954

Mr. Daniel H. Sullivan
328 East 53 Street
New York 22, New York

Dear Mr. Sullivan:

Immediately upon receipt of your letter I communicated with our accountant and asked him to withhold any action in the matter until we hear further from you on January 15.

You must realize that the accountant considers this part of his job, which is handled automatically.

Sincerely yours,

EGH:mb

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA
Department of Art

December 17, 1954

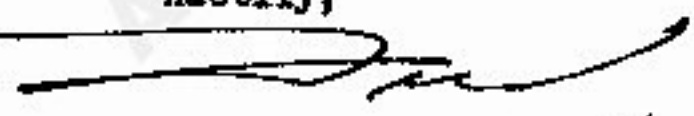
Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st. Street
New York, New York

Dear Edith:

As you know CORN DANCE and IN THE RING were reproduced in LIFE, July 10, 1950. I should like to get electros of both of these plates -- since they are on the same page, you get two pretty much for the price of one. In fact, you get one, and the printer cuts it apart. This means, however, bringing IN THE RING into the show. Who has it? Could it be available? Send me a letter or wire and I will shoot out the request to LIFE.

Hastily,


Frederick S. Wight
Director of the Art Galleries

FSW:ak

copy sent to Florida.

December 21, 1954

best to get them, for the extra color costs very little in this case. As I explained, we get one at the same time that we get the Dreyfuss painting. We get the other when we get Corn Dance.

These plates will be good, and I could not resist going ahead in the midst of the uncertainties in which I found myself. However, if you total up what we have in hand, we already have fifteen plates. The most we could do would be to squeeze in one or two others, and the whole coverage seems so rich and special that I have no appetite for paying money to Raymond and Raymond.

News of refusals: Circus Forms, Mount Chicorua, and, I am sorry to say, the Benson Ford painting. Also Fiske Kimball has substituted by now York Island, 1922 for Marin Island. It comes complete with altered loan form and photograph, and I am prepared to let it go at that. Under the circumstances, I don't think we had better be involved with the Phillips Gallery postal-size plates on a split-expense basis. I can't be buying plates -- only electros. And I don't want to be involved here. If you do want to add another major plate, that is another matter.

Meanwhile, I shall order from Folsom Engraving Company, 6 x 8's for \$300 as soon as the checks come in. I take it that they will be receiving the color transparencies through you, and they should send you color proofs to check. All this must move rapidly, and I am writing Folsom Engraving Company a tentative letter telling them what to expect. I shall, of course, send you a copy.

As to text, I am now at ease, since Duncan Phillips' piece has come to hand together with a short piece by Bill Williams. I already have Helm's contribution and have just rewritten my own. There only remains a small piece from Dorothy Norman; and, if the worst came to the worst, we might print as we are. I wrote her and of course need her permission for my quotes. In that case, I already have permission from Farrar Straus. You will be glad to hear that Phillips' piece is very good and that Bill Williams has given me one typewritten sheet which is terribly moving and will make the catalogue an item in literature. For the rest, you can be assured that the catalogue will be handsome. It is laid out on a striking, large and small reproduction format, with plenty of white space. It will run to 62 pages as it is. So I am certainly not holding back.

As you realize now, there is no question of printing anywhere else. In fact, the money for the whole edition has been borrowed from the University and paid out.

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prior to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WATERCOLORS

- | | |
|-------------------------------------------------------------------------------------------|-----------------|
| #7 From the Window of "291" - 1911 | Metropolitan |
| 11 Tree Forms, Maine - 1915 | Metropolitan |
| 14 The Grey Sea - 1917 | Columbus |
| 16 Sunset, Casco Bay - 1919
(We both agree that this is not one of his great pictures) | O'Keeffe |
| 25 Two Master Becalmed, Maine 1923 | Metropolitan |
| or | |
| 27 Three Masters - 1923 | Goodwin |
| 34 The Hudson - 1925 | Phillips |
| 39 Telephone Building - Lower New York - 1926 | John Marin, Jr. |
| 45 The Sea and Pertaining Thereto - 1927 | " " |
| or | |
| 47 The Sea and Pertaining Thereto - 1927 | Metropolitan |
| 74 From Outer Sand Island, No. 2 - 1948 | John Marin, Jr. |

This reduces the list by sixteen and it is also possible that you will have some refusals. Incidentally, "Circus Horse" of 1936 may also be eliminated if we exclude "Circus Forest" and the "Circus Elephants" watercolor 1941.

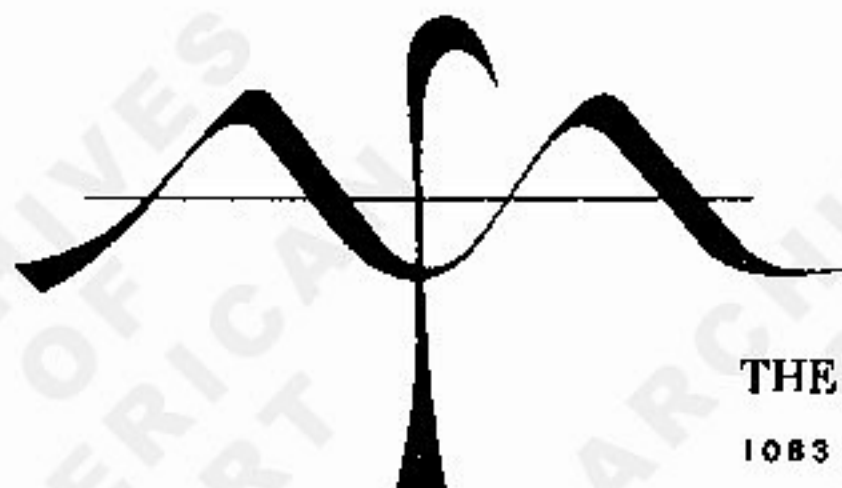
We have no photographs of the Norman pictures, but if you can remember specifically one of these we shall have it photographed shortly. You refer to the painting "Pertaining to Deer Island and The Harbor, 1927. This is an excellent one and I would prefer this version to the 1926 of the same title. Both belong to the Metropolitan and are similar in concept. Use your judgement in this, but we certainly do not want both.

Did I tell you that in reply to my inquiry addressed to Monroe Wheeler of the Museum of Modern Art, I obtained the name of a new color engraver who charges only \$300 for a 7 1/2 x 10 plate or smaller instead of \$750. His name is Folsom Engraving Company 212 Summer Street, Boston. This evening I shall see Spencer Cowan, President of the University Press in Cambridge and get his opinion as well, although we can certainly accept Monroe's recommendation. I also want to talk to him about printing the catalogue, just to find out just what he would charge for this kind of a book. His designs are excellent and it would be nice to have something exciting in a format to break away from the routine museum catalogue.

I am getting busy on collectors and hope to get some more color plates. It occurred to me that the Hirshhorn "Movement - Boat and Sea in Grey" 1952 might be too large as a plate (from Life Magazine and that we could substitute a painting of equal quality - and there is no need to have both 00 #37 "Sea Piece" owned by John Schultze. We can depend on

WHEELER

December 1954



THE AMERICAN FEDERATION OF ARTS
1083 FIFTH AVENUE • NEW YORK 28, NEW YORK

ART NEWSLETTER

AFA AWARDS FOR ART CRITICISM

The Second Annual Awards to encourage excellence in Critical Writing on Contemporary Art have been announced by Judges James S. Schramm, collector and AFA Trustee, and Dwight Kirsch, Director of the Des Moines Art Center. The \$250 Prize for Newspaper Criticism was awarded to Dorothy Adlow, art critic of the *Christian Science Monitor*, for her series of articles on contemporary American art.

The Prize of \$250 for Magazine Criticism was given to Henry McBride for four

articles in *Art News Magazine*, together with a citation for "well considered criticism, vitality and wit; and as a leading art prophet through the years."

Honorable Mentions in the field of Magazine Criticism were given to James Thrall Soby for two articles in the *Saturday Review of Literature* to Otis Gage for general criticism in a series titled "The Reflective Eye" which appeared in *Art Digest*, and Bartlett H. Hayes, Jr., for four essays in *American Artist* titled "The Naked Eye and Personal Vision." No award was made this year in the field of Books and Museum Catalogs.

CROSS COUNTRY NEWS

CHICAGO: Daniel Rich announces that the Woman's Board of the Art Institute will sponsor an art rental service of works by Chicago area artists; expects to break even in five years. (Note: New York, Buffalo and San Francisco report that 26% of all rentals are bought.) PITTSBURGH: The permanent collection of paintings at the Carnegie Institute has been arranged with regard to school and chronological order.

Wall colors indicate separation of periods. BOSTON: The Institute of Contemporary Art's 5th Annual *Design for Christmas* exhibition will be presented simultaneously by two other museums, Atlanta and Colorado Springs. SAN FRANCISCO: The Charles Sheeler retrospective opened at the De Young Museum November 20th. MINNEAPOLIS: James Johnson Sweeney served as a one-man jury of this year's Local Artists show, judged 800 entries in two days. CINCINNATI: Young *Italian*

Continued on next page

The Hand, weather-vane in redwood by Jane Wasey, at The Contemporaries, New York.



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December 7, 1954

Mr. William H. Lane
Standard Pyrocolloid Corporation
Leominster, Massachusetts

Dear Bill:

No doubt Jeanne told you that she met Karl Zerbe this morning. Zerbe and I had a long talk about you and your collection. This was followed by a session with the photograph book and a general discussion regarding paintings of his which we both consider key examples in his career. I am enclosing a list of the pictures dating from 1941 through 1952, incorporating a very good cross-section.

You understand of course that this is merely a suggestion as to which pictures we would like to have you look at before any decision is made. With one or two exceptions all are in Boston; a few at Boris Mirski and the majority in Zerbe's studio in Belmont. I suggested that Zerbe phone you at your office on Thursday in the event that you would like to meet him and chat with him. You realize of course that there is no obligation on your part whatsoever and that this is not intended as a sales promotion idea, but merely as an opportunity (since he will be north only through Friday) to know Zerbe and his work. I hope too that he can get a few minutes to drive out to Lincoln where he will in turn have an opportunity to see the major part of your collection.

May I take this occasion to tell you how much I enjoyed being with you and Jeanne almost a full day. The Cummings were equally happy to see the exhibition at Lincoln.

When Georgia O'Keeffe phones me and I learn whether she will stay on through this week end, I shall call you to make a date with her in New York.

My best regards.

Sincerely yours

BRANDEIS UNIVERSITY
WALTHAM, MASSACHUSETTS

14 December 1954

The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith,

This is not entirely a Brandeis letter. Enclosed please find a check for three hundred dollars. I would very much like to get Spence that Marin watercolor "Spring at Ramapos" if it is not sold already. I would have spoken to you about it while we were there but I wasn't sure that I had saved enough money. Happily I have. If by chance the Marin should be sold I will talk to you about something else but keep the money. There are so many things we want I am always afraid to start looking. The Shahn arrived safely. Of course Spence opened the package. I almost died. Anyway he loves it. I have arranged for Boston Truck to pickup the things for Brandeis on the sixth of January. I list them below:

✓ Margo Hoff	"Goldfish"	casein	\$85.00
✓ Harry Mintz	"In Moralia"	oil	\$200.00
✓ Morris Graves	"Flower"	drawing	\$110.00
✓ Donald Thrall	"The Fire"	watercolor	\$110.00
✓ Wallace Reiss	"Night Images"	charcoal	\$40.00
John Marin	"Lobsterfisherman"	etching	\$150.00
Ben Shahn	4 silk screens		

Isn't my typing magnificent? Hello to Lawrence and John. I was nice to see you and look forward to seeing you soon again.

Faithfully,

Charles

Cowan

45491

Mo 9-1055

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Mr. Frederick S. Wight

that case he can send you \$500. We may also get a check from David Rockefeller, but I shall have to wait until after the holidays. Schmitt retained, so drop him. Perhaps the reproduction of the Hiramson painting which is quite similar could be obtained from "The New York Times" as it was in the movement. Best and see in Grey.

Mr. Frederick S. Wight, Director
Art Galleries
University of California
Los Angeles, California

I am writing to thank you for the information you have given me. I am writing to thank you for the information you have given me.

Dear Fred:

you have obviously obtained the following:

I have just got back and have spent a good part of the day untangling the contents of your letters -- and this is not criticism -- but the changes in the catalogue and in the reproductions have to be carefully surveyed.

Before going into further details, I thought I would report what I have accomplished here:

1. I had a long talk with Mr. Ronald Freelander, Associate Publisher, Intercontinental Publishers Inc., 477 Madison Ave (part of the Ford Foundation). He is using in the April issue of PERSPECTIVES, the following plates in color, size 6 x 9 and will let us have over-runs while they are being printed in January. They are as follows:

Maine Island - 1922	Watercolor	Phillips
Tunk Mountain, Maine 1945	Oil	Phillips
(this is not in the show)		
Pertaining to Fifth Avenue and 42nd Street - 1933	Oil	D.G.
Fog Lifts - 1949	"	D.G.

The three reproductions of paintings in the exhibition would be excellent as they are uniform in size. I would suggest that you write to him for the price of the over-run and if necessary we can help out on this.

2. We have received money for three plates to date. One check has already been mailed to you and others are now enclosed. Thus, you will have plates of the following:

#42 Oil	Machias, Maine - 1952	Loeb
35 "	New York at Night #3 1950	Rosenthal
30 W.C.	Grey Sea	Phillips
33 W.C.	Stock Exchange 1924	Solinger
6 Oil	Composition, Cape Split #2	Fleischman
14 "	Lobster Boat 1938	Fleischman

On the letter I did not know whether you wanted both color plates and therefore told Fleischman to hold off until you decided whether you wanted the "Lobster Boat" as well. In

Department of Art

December 21, 1954

Folsom Engraving Company
212 Summer
Boston, Massachusetts

Dear Sirs:

As I believe you now know, a catalogue for the John Marin Memorial Exhibition is now being put together; we have been asked to take on the responsibility for it here at the Art Galleries. And you have been recommended to us by Mr. Monroe Wheeler as a source of color plates. The word has reached us through Mrs. Edith Halpert of the Downtown Gallery, with whom we are working closely. We have in mind 6 x 8 plates, which dimensions correspond loosely to those of Marin's paintings; and I understand that you are prepared to make four color plates on this scale for approximately \$300 each.

Our plans call for six color plates of the following titles:

Stock Exchange
New York at Night
Composition, Cape Split, No. 2
Lobster Boat, Cape Split, Maine
Sunset, 1922
Gray Sea

This is an exploratory letter and not as yet an order. What I should like to have from you at the earliest would be confirmation as to these costs and word as to date of delivery: how long does it take you to make and deliver plates from the time you receive the color transparencies?

You should in any case be receiving color transparencies from the Downtown Gallery very soon, and it may be that in one or two instances Mrs. Halpert has already gone ahead and placed an order with you.

We should like to be printing by the middle of January -- the plates would be flown out here -- and so I should be grateful to you for an immediate answer.

Sincerely,

Frederick S. Wight
Director of the Art Galleries

FSW:dd

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WALKER ART CENTER

9 December 1954

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Edith:

Now am I embarrassed! When your letter of November 15 came in, I read it hastily and for some reason read Demuth as Dickinson and assumed you wanted back the drawing you had given us already and were proposing another. It was for this reason I mentioned the fact that the work had already been accepted by our Board of Directors.

To tell you the truth I had not taken too seriously and had completely forgotten about your splendid gesture during the party.

So all I can say is that we will be delighted to accept the Demuth ACROBATS and are overcome by your magnanimity.

Under separate cover you will be receiving the contracts for the pictures you loaned to our Sales and Rental program. After a great deal of discussion it was decided to maintain our original rental pattern of 1% of the purchase price per month adding a \$2.00 service charge to help cover our costs of transportation. One-third of any rentals that come in will go to the artists and two-thirds be retained by us. You understand that we do not expect to make any money on rentals, and the sole purpose of the rentals is to try to promote sales. If experience shows us our existing pattern is too low, we will raise the rentals at a later date, but our committee felt strongly that it would be a mistake to do so at the beginning of our project.

Best wishes,

Sincerely yours,



H. H. Arnason
Director

HHA:em

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December 7, 1954

Mr. Albert Dorne
322 East 57 Street
New York, New York

Dear Mr. Dorne:

We have received word from Mrs. Stevenson that your painting has been shipped to you.

If it has been received, will you be good enough to sign the enclosed blank and return it to us. Thank you for your cooperation in lending the picture to the exhibition.

Sincerely yours,

EGH:mh
enc.

Dr. Herbert Kayden

Mrs. J. G. Stein

Mrs. E. J. Marshall

Mrs. Sidney Berkowitz

Mr. W. H. Ferry

CHARLES ALAN

Dear Bitter:

It seemed so dismal just to hang up George
Morris' paintings and let them be that
I told him if he would make a list of
a few friends, I would give a small
cocktail party for him. He did so —

cc Mrs. Edith Halpert

December 31, 1954

Mr. Frederick S. Wight
Director of the Art Galleries
University of California
Los Angeles 24, California

Dear Mr. Wight:

Thank you for your letter of December 29th. I am afraid that the information given you regarding our plate size is incorrect. Actually our page size is 6 x 9 and the two plates in question are each 4 5/8" high by 5 5/8" wide.

I have asked our printer to estimate on 3,800 sheets of each, printed on an 8 1/4 x 11 page, coated paper, from four-color process plates, no captions.

There is no possibility, I am afraid, of delivering to you as early as January 20th, but I have asked the printer to let me know the very best possible date he can give us.

As soon as I have the cost and date, I shall wire you.

With very best wishes for the New Year.

Yours sincerely,

Ronald Freeland
Associate Publisher

RF/lp

P.S. to Mrs. Halpert:

Mr. Wight writes me that the Marin Exhibition will be shown not only in his gallery but in the Museum of Fine Arts Boston, the Phillips Gallery, Washington, the San Francisco Museum of Fine Arts, the Cleveland Museum of Art, and the Minneapolis Institute of Arts. We want to arrange to have the issue of PERSPECTIVES containing the Marin article available at all these exhibitions and I would therefore appreciate your letting me know the dates scheduled for each.

Best regards to you and Mr. Marin.



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December 2, 1954

I enclose a list of black-and-whites. Will you return it with comments; and if you can round out the missing photographs, do so. Then I shall immediately write for others which you do not have.

I have just finished a first draft of my text and should have Helm's this week, too. I will send mine on next week and shall count on you for a quick check.

Now as to the composition of the show: I am glad that Miss O'Keeffe is in on it and helping. I entirely agree to the cut back to 100 and to a uniform show. I have, however, started to shoot out requests; and I have checked those requested in the list I enclose. They come to a total of 44 or 45. I have been asking the lenders to send boxes directly to Boston; but if you think it wiser to send them to Budworth for reboxing instead of having so many individual boxes on circuit, I shall go along with that and shoot out a change of instructions. Meanwhile, I am, of course, holding off on further requests until I hear from you. So I should have the list back at the earliest with the final changes. I am willing to go along relying on your tact and aware that you are coordinating the selections of Georgia O'Keeffe and Duncan Phillips.

I have just held out a request letter to Phillips for nine. I am, however, asking him if he will write a page for the catalogue; and I am asking for his order.

I agree again that everything should now be boxed. Unless you suggest that the boxes requested for Boston should go to Budworth for reboxing (as above), Budworth will only be boxing the New York pickups. No crating will be done in Boston with the exception of Nat Saltonstall's painting and the Fogg painting, and I shall ask Rossiter if these two can be boxed to travel together. *Also, one of Helms (early water color, N.Y. Harbor, which has been borrowed, and is held by M. V. S. K. I).*

One or two blind spots in the selection: I am wondering seriously about the representation of Dorothy Norman's collection. I went to see her paintings and certainly wanted one in. She has excellent examples -- and I am quoting heavily from the Letters. I should very much like to have either a magnificent schooner or, better, a solid indigo sea, an effect of waves. Do give me a title here and Dorothy Norman's address, and I shall write her and ask for permission to quote from the Letters at least. Without this permission, I should be in a tight spot.

I am also wondering about Pertaining to Deer Isle - The Harbor 1927, No. 21 in Helm's book. Whose is this, Phillips'? And how did we miss it?

Now to conclude, I think that you should take up scheduling with the Whitney Museum if, as I suspect, Miss O'Keeffe is unable to do anything about the Metropolitan show. My own feeling is that every effort should be bent in the direction of the Whitney, and I certainly cannot do more with the Met than I have done.

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TELEPHONE RE 8-3841
TELETYPE O C 370

611 GLOBE LIFE BUILDING
OKLAHOMA CITY 2,
OKLAHOMA

December 24, 1954

Mrs. Edith Halpert
Downtown Galleries
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

As I wired you today, I will take the Lionel Feininger "Bird Cloud" at \$400 and if it is agreeable to you will pay on or about the 10th of January.

The John Marin is part of the same series of which I bought one and I should like to have the whole series but I am going to have to pass it up. I think eventually I will get another Marin or two but I would be better advised to wait until I can get a really good one. A boat and an island and a sea. Or a little Maine church on a village square.

About the Arthur Dove's. Frederick Sweet first showed me his works in Chicago, and I saw one I think you sold or probably had something to do with out in Wichita the other day when I drove up. That splendid oil called "High Noon." The only one of the sketches you sent me that looks like that is most unhappily the one called "Four Colors" your number 41/18 at \$175. Under all of the circumstances, I wonder if you could make that at about half price, if I can get my family's permission or smuggle it in, and if I could pay when I pay for the Feininger? Stark questioned this, but I would throw into the bargain, if you would be interested, ~~and~~ I would stifle any pains of hunger on my part if they emanated in your direction caused by my rash expenditure at this stage and this season.

There aren't many Dove's in the Southwest. I have seen probably three in my life. But I think I might like to live with some of his work for awhile.

Of course I have taken the Feininger, and this is thinking out loud on the Dove. If when the Christmas rush is over you have any time, I would like your idea of my choice of the four. When your 41/18 first came, I thought that it was a montage of paper and cutout. I see now he has laid it on with a palette knife. Incidentally: my son who is taking a freshman course at the Fogg in Cambridge liked the "Apple Orchard".

I presume you are not in a rush to get these others back now that you have my decision on the Feininger, and frankly I have not been able to show them to some friends I want to yet. Our children have been flying in from Philadelphia and Cambridge hours late and we have younger children awaiting Christmas in the house too so it just not yet the will of God.

Sincerely,

Archibald C. Edwards

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*are there any of A.W. 2 with
see all works of A.W. 2
never see works of A.W. 2
Foggy Street with
at North Carolina U.S.?*

CROSS COUNTRY (Continued)

Painters at the Contemporary Arts Center, organized by the directors of the Galleria dell'Obelisco, Rome. ANN ARBOR: A conference on *The American Consumer* sponsored by the College of Architecture and Design of the University of Michigan and Boston's Institute of Contemporary Art was held December 9th and 10th. Manufacturers, designers, retailers and marketing specialists were invited to attend. RICHMOND: The first major exhibition of Chinese art in the South opened at the Virginia Museum November 19th. BROOKLYN: Bold new use of color in city housing project may start trend away from standard red brick. Brick manufacturers are experimenting with new shades. HARTFORD: Wadsworth Atheneum's drive for 500 new members being conducted for the first time on the basis of personal solicitation. Each of 64 workers is to contact 15 people.



A remarkable exhibition of French 18th Century paintings organized by the Minneapolis Institute of Arts in honor of its recent purchase of the Chardin still life, *The Attributes of the Arts*, (above) is being shown at the Metropolitan Museum in a special benefit showing for the Institute's Education Program. The Chardin masterpiece is shown in the midst of thirty chief works of the period, from Watteau to Hubert Robert, borrowed from a dozen American museums.



Alexander Calder's watercolor, *The High Sign*, gift of Mr. and Mrs. Milton Lowenthal to Butler Institute, Youngstown, Ohio.



Renoir's *Portrait of Claude Renoir ("Coco")*, gift of Mrs. Sam Lewishohn to the National Gallery of Art.

ACQUISITIONS

Trooper of the Plains, a Frederic Remington bronze, has been given to the Newark Museum A large pencil drawing by William J. Glackens, *East Side*, is a recent Schnakenberg gift to the Wadsworth Atheneum, along with works by contemporary Mexicans, Chavez-Morado and Meza.... Edith Halpert has given the Walker Art Center a Preston Dickinson *Still Life with Demijohn*.... The Walker has added a de Staël to its contemporary Europeans.... The White Art Museum at Cornell has received ten paintings by European artists, the earliest dated 1948, from Mr. and Mrs. Charles Zadok of Milwaukee, including a Zao Wou-Ki, a da Silva, and a de Staël.

FILM: PRE-COLUMBIAN MEXICAN ART

This film is a survey based on the Pre-Columbian section of the large exhibition of Mexican Art which was held in Paris in 1952 and which aroused so much interest in Europe. However, to judge from the film there was more admiration than understanding of the material. The lack of understanding is obvious in the narration which suffers particularly from the over-simplification of theories concerning Pre-Columbian Art. This is not meant to imply that the film should have been comparable to a definitive monograph on the subject. No twenty minute film could possibly be that, but, in a field where facts are subjected to widely differing interpretations by well-known archaeologists and where there are very important questions to be settled regarding the chronologies of the various cultures, there is no good reason why this film could not have dealt realistically with the actual situation. Instead of that, however, the broad generalizations along with occasional factual errors which are presented as common archaeological knowledge make the commentary unreliable and harm the film as a whole.

Visually also this film reveals a lack of understanding of Pre-Columbian art inasmuch as there is practically no attempt at

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WHITE ART MUSEUM · CORNELL UNIVERSITY

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December 30, 1954

Dear Mrs. Halpert

It certainly pleased us no end to hear you say such nice things about the Dove catalog. I think of it only as a very modest effort which I hope will spread some awareness of our infant organization in the industry.

I expect to be in New York at the end of January for the Art Association meetings, and I will get in touch with you then. I hope you don't mind my not returning your collage sooner, but a new Solomon baby is keeping me close to home these days.

Very best holiday wishes,

Cordially,


Alan R. Solomon
Director

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

December 2, 1954

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Mr. Mitchell Siporin
Brandeis University
Walton, Massachusetts

Dear Mitch:

It was fun seeing you and Miriam, but I'm sorry that we had so little time together. At the moment I am making plans to come up to Boston Saturday night, but I got myself so thoroughly involved that I shall phone you when I get there and disentangle myself so that I can manage to say hello. Sunday afternoon I plan to be in Lincoln to see paintings owned by Bill Lane and exhibited at the DeGordova Museum. Perhaps you guys can drive up to see the show also. Bill and Millie Cummings will be with me and the Lanes will, of course, be at the Museum.

I also want to put in a good word for a very charming girl I met recently, whose name is Susan Shapley. She is the niece of Helen Kramer and is very eager to enroll at Brandeis. If there is anything you can do about putting in a good word for this girl, I would appreciate it, as well as Helen. She is very much interested in the arts and in political science, and plans to come up with her parents in the very near future for an interview. See what you can do.

Meanwhile, my best to you-all.

Love,

EGH:ah